संस्कृतविद्यापीठग्रन्थमालायाश्चतुःषष्टितमं पुष्पम्

श्रीबल्लालविरचितः

भोजप्रबन्धः

अनुवादकः
डॉ० के०पी०ए० मेनोन्

श्रीलालबहादुरशास्त्रीराष्ट्रियसंस्कृतविद्यापीठम्
(मानितविश्वविद्यालयः)

संस्कृतविद्यापीठग्रन्थमालायाश्चतुःषष्टितमं पुष्पम्

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अनुवादकः
डॉ० के० पी० ए० मेनोन्, कुलाधिपतिः

प्रधानसम्पादकः
प्रो० वाचस्पति उपाध्यायः, कुलपतिः

सम्पादकः
प्रो० रमेशकुमारपाण्डेयः

श्रीलालबहादुरशास्त्रीराष्ट्रियसंस्कृतविद्यापीठम्
नवदेहली-११००१६

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कुलपति:
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Śrī Ballālaviracitaḥ

BHOJAPRABANDHAH

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FOREWORD

The narrative story on King Bhoja of Dhāra is one of those great compositions that have been widely read for the last four centuries ever after its debut into the field of Sanskrit literature during the period of the Mughals. Bhojāraja is always associated with Kālidāsa in popular imagination and there are innumerable legends connecting the two. The same poet is also being held out as the court poet of the great Vikramāditya about whose identity there are divergent views. Kālidāsa could not have, in any case, lived after the 4th century A.D. and there are many scholars who ascribe an earlier date to the great poet acclaimed as the crest jewel of the poetic world. There has been more than one ruler bearing the name of Bhoja during the post-Harsa period of Indian history but, the one with his capital in the city of Dhara could not have flourished before the 11th century A.D. As such, he could not have been a contemporary of Kālidāsa under any circumstance. Still, the scholarly poet who also could not have been oblivious of these facts revels in bringing the most famous figures of the poetic world separated by centuries into the court of King Bhoja.

It will be quite clear that intellectual entertainment and moral instruction are the dual objectives of the author of Bhojaprabanda. This composition of exquisite merit coming from the pen of Ballala Deva, a poet who is believed to have been a scholar in other fields also

has been bequethed to posterity more in the form of solitary verses appearing in compilations or recited by scholars of Sanskrit lovers from generation to generation. Many of the old editions with translations in English or Hindi are going out of circulation and it is a sad fact that one does not come across this Campu Kāvya in most of the Sanskrit libraries these days.

From this point of view, the effort made by our Chancellor, Dr. K.P.A. Menon to bring out an authentic edition of the Prabandha could not have been more timely and we warmly welcomed it and decided to benefit from it.

This edition has prefixed to it an Introduction extending to twenty three pages. It not only gives an able exposition of the matter and manner of Bhoja Prabandha but also touches upon more than one point of historical importance. Broadly speaking, it consists of three sections, the first section very precisely but meticalously determines the place of Bhoja Prabandha amongst the celebraties of Sanskrit Prabandha writing, the second section provides an illuminating material on 'King Bhoja of Dhārā' and the third section delineates upon the narrative of Bhoja. It also touches upon some points of biographical interest.

Dr. Menon has been one of the most prolific writers in the field of Sanskrit in recent years and he can also claim to have broken some new grounds through his translations of Sanskrit kāvyas in poetry to poetry form. Though attempted in the earlier centuries by persons like Sir William Jones and Arthur Ryder, such translations had somehow gone out of fashion. It was left to Dr. Menon to revive this tradition by translating the complete works, all the 13 plays, of Bhāsa and subsequently with other compositions like

the Nārāyaṇīyaṃ of the saint poet Nārāyaṇa Bhaṭṭatiri and the Adhyātma Rāmāyaṇaṃ. He has rightly taken the view that a prose translation, while conveying the ideas contained in a poetic composition cannot give a correct idea about its poetic merit. The point made out by him has been amply demoṣtrated in all his translations including the present one.

Dr. Menon has indeed rendered yeoman services in doing the translation with great devotion. His success in rendering the ślokas into ṁetrical composition is at once a tribute to the versatality of Sanskrit and the lucidity of the original writing. The method of his translation is marked by two considerations. He has sought to find close equivalent keeping in view its formal and dynamic aspects. It may be safely asserted that the dynamic translation aims at complete naturalness of expression and tries to relate the reader to the modes of the behaviour within the context of her or his own culture.

After analysing the possible historical backdrop of Bhoja Prabandha an avid reader will share the view of Dr. Menon without fear of contradiction, that the 'narrative story of Bhoja' is to be taken as a romantic account with an ideal ruler as its central character. It is not to be treated even as an embellished account of the history of King Bhoja.' The translator puts forth with much conviction the view that Ballāla was not giving an account of the life story of King Bhoja with any pretentions to historical accuracy.' But he (Ballala) had strong reasons to ruminate over the past and thus 'decided to build a charming legend around a great monarch who had been eulogised all the time as a great patron of learning and generous bestower of gifts.

I feel prompted to quote the following words of caution vented in the views of the translator from the introductory part :

"True wisdom is not the same thing as cleverness. It is bound with moral qualities like courage, integrity, justice and moderation." "When people become dejected about the present and apprehensive of the future it sometimes happens that they remenisce about the glory that is gone". The Prabandha has got a good collection of Nitislokas relating to the code of conduct of human beings, more particularly of an ideal ruler.

I have reasons to believe that the present publication will fulfill a long felt need and will fill up the gap 'not to some extent' as very modestly said by the translator 'but to a great extent.'

Our Vidyapeetha has already added more than one old and important work to the printed literature relating to Indian thoughts; and it is to be heartily congratulated now on making another valuable addition to it and that too penned by its Kulādhipati Dr. K.P.A. Menon.

I also congratulate the propritor M/s Amar Printing Press for the splendid job they have nicely executed for the Vidyapeetha.

Prof. Vachaspati Upadhyaya
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सम्पादकीयम्

बहुविधं वैशिष्ट्यं बिभ्रत् संस्कृतसाहित्यं साहित्येषु मूर्धाभिषिक्तं पदमध्यास्ते। अस्य स्वरूपवैविध्यदृष्ट्याऽपि विच्छित्तिविशेषमुद्घोषयन्ति साहित्यतत्त्वान्वेषणपरायणा विचारविचक्षणाः। तद्वदेव कथासाहित्ये श्रीबल्लालविरचितो भोजप्रबन्धः स्वमहिमानमातनोति। भोजनृपतिमुररीकृत्य प्रणीतस्यास्य प्रबन्धस्यैतिहासिकं महत्त्वं क्षीणं स्यान्नाम किन्तु, कविशिक्षायाः महत्त्वपूर्णानि तत्त्वान्युन्मीलन्नयं प्रबन्धः काव्यनिर्माणचातुरीमाविष्करोति भूम्ना। न केवलमेतावदेवापितु भोजनृपतेः पाण्डित्यं पाण्डित्यपोषकत्वञ्चोभयमपि प्रेरणादायकमस्ति विशेषतः शासकेभ्यः। काव्यनिर्माणनैपुणीं येऽभिलषन्ति ये चाभ्यसन्ति पद्यरचनां तेषां कौशलाधानेऽवश्यं सहायको भविष्यत्ययं प्रबन्ध इति मे द्रढीयान् विश्वासः।

प्रस्तुतसंस्करणं सर्वथा प्रामाणिकं पाठं सञ्चिन्वन् अनुवादयितुः कुलाधिपतेः डॉ० के० पी० ए० मेनोन्महोदयस्य साहित्यतत्त्वावलोचनवैदुषीं प्रमाणयति। कुलपतिचरणानां प्रो० वाचस्पतिउपाध्यायमहोदयानां प्ररोचनया समलङ्कृत-मेतत्संस्करणं न केवलं संस्कृतभाषानुरागिणां मोदाय अपितु आङ्गलभाषा-भाषिणां बोधायापि न नालमिति व्याहर्त्तुं शक्नोमि। वस्तुतोऽयं श्रीलालबहादुरशास्त्रीराष्ट्रीयसंस्कृतविद्यापीठस्य भारतीयसंस्कृतिसंस्कृतप्रचारा-त्मकोद्देश्यं सम्यक् परिपूरयति। आङ्ग्लभाषानुवादः सर्वथा सरलः प्रवाहपूर्णश्च विद्यते येन प्रबन्धान्तर्भाववीथीषु भ्रमन्तः पाठका नोन्मनायन्ते। संस्कृतपद्यानां पद्यात्मकोनुवादोऽप्यभिव्यनत्यसाधारणतां प्रबन्धस्यास्य।

वस्तुतोऽस्माकमेतत्सौभाग्यमेव यत् प्रबन्धस्यास्य प्रकाशनस्याय-मवसरोऽस्माभिर्लब्धः। तदर्थमहं हार्दं कार्तज्ञ्यं शिरसा बिभर्मि। अन्ते पुनः, प्रतिपदं दीयमानेऽवधाने सत्यपि मुद्रणजनितदोषाणां महती संभावना, तदर्थमहं क्षमां याचे।

प्रो० रमेशकुमारपाण्डेयः
आचार्यः, शोधप्रकाशनविभागः
श्रीलालबहादुरशास्त्रीराष्ट्रियसंस्कृतविद्यापीठम्
(मानितविश्वविद्यालयः)

INTRODUCTION

Bhojaprabhanda is, as the title indicates, a narrative on Bhoja who has been portrayed as a great and virtuous ruler, a generous patron of literature and, himself, a poet of great merit. Bhoja, the ruler of Mālavadeśa with its capital in the city of Dhāra is, no doubt, the central figure and hero, but, the most outstanding figure of the poetic world, Kālidāsa also gets the pride of place in the narrative right from the point of time when he had his first meeting with King Bhoja.

The narrative is not to be taken as a historical account of any particular ruler and his times. The author has drawn liberally on legends and myths that were current during the period of its composition while designing the plot for his narrative without worrying about the accuracy of the facts dealt with from a historian's point of view. Kālidāsa is a well-known figure in the history of Indian literature but there has been no final pronouncement about his date. Still, there can be no doubt on the point that he must not have lived later than the 4th century A.D. in any case. Many other poets like Bhavabhūti, Bāṇa, Māgha and Daṇdin can be dated with greater accuracy and authority and, it is also a matter beyond any shadow of doubt that all of them must have flourished much later than Kalidasa, centuries intervening in many cases. Still, they are all figuring as contemporaries, friends or rivals in the royal assembly

of Dhāra. From this point of view, Bhojaprabhanda should be treated, more like the famous narrative on the ten princes, Daśakumāracarita of Daṇḍin rather than Bāṇa Bhaṭṭa's Harṣacarita or other works dealing with Prithvirāja and such historical figures. No historian ever seems to have drawn from this prabandha for the study of history except to the extent it might be of some help in dealing with the cultural history of the period of its composition.

Ours is undoubtedly a nation that loves to live in myths and legends when it suits her people in spite of the knowledge that they are but creations of fancy. Kālidāsa must have been one of the greatest scholars of his time, well-versed in all śāstras and educated with great care by some great preceptor. Still, the story is in circulation that he was an illiterate shepherd who got suddenly transformed into a scholar by the blessings of the goddess Kālī or Durgā. Suddenly, he came out with his three famous poems with the sequence of *Asti kaścit* and *vāk* since he had been taunted by his wife, a princess with a comment about his scant intellect.

Innumerable stories are current in South India regarding the rivalry between the two great poets Daṇḍin and Kālidāsa and their common pursuit of the goddess of learning. Kālidāsa, no doubt, is the final winner in each case, evidently due to the blessings of the goddess, whether it is Pārvatī or Sarasvatī. Once, it is reported, the goddess appeared before them and asserted that Daṇḍin was the poet."Who am I, then?" questioned Kālidāsa in an angry mood. The answer was, "You are myself."

कविर्दण्डी कविर्दण्डी
कविर्दण्डी न संशयः ।

अरे चण्डे अहं को वा ?
त्वमेवाहं न संशयः ॥

Daṇḍin did not have the last laugh.

On occasions, they were rivals in the pursuit of love as well. Once, on seeing a pretty maiden passing by, Daṇḍin wanted to make her acquaintance. He addressed her, in words of poetry no doubt, "Could you kindly give me some lime-paste for the betel leaf?" Kālidāsa suddenly added, "O you lady with the face resembling the full moon!" The lady smiled on both of them and commented: "Daṇḍin is the greatest of scholars; Kālidāsa is the poet supreme"

सत्वरं देहि मे चूर्णं
पूर्णचन्द्रनिभानने ।
दण्डी तु पण्डितोर्मुख्यः
कालिदासो महाकविः ॥

Once again Kālidāsa scored. Still, they continued as the best of friends. In pursuit of love, the great poet Daṇḍin is believed to have given up his own life. Before breathing his last he is reported to have composed the famous Kadānupañcakam. In each one of the ślokas he is asking his beloved, "O When do I? (kadā nu), ruminating over his past enjoyments. The second half of the last verse could not be completed by him and Kālidāsa filled up the gap. An aerial voice asserted that it had been correctly done. Going by this story, Kadānupañcakam must have been the last composition of Daṇḍin since he had breathed his last before completing it. A casual look at the poem will convince any reader that it is an adolescent work!

Let us then allow all the great poets to live together as contemporaries in the court of the same royal patron

some times as friends, some times as rivals if it gives us enough of intellectual recreation. It was the Athenian poet Aristophanes who once made an attempt at bringing together the two tragedy writers, Aeschylus and Euripides, though in the netherworld. The great comedy writer had already become a celebrity through his famous plays like The Wasps and The Poet and the Women when he decided to stage the new play, The Frogs. In the closing decade of the fifth century B.C. (circa 405 B.C) the great city of Athens, the cradle of democracy in the West, bore a gloomy atmosphere. The enemy from Sparta had marched up to the gates of the city with an impressive force of thirty thousand. In spite of their naval victory at Arginusae the danger was far from over. Democracy which had failed to deliver the goods had been replaced by an oligarchy and there was a proposal to bring back an autocratic rule by a strong leader.

The city was indeed in great danger and people distrusted leaders, politicians, orators and sophists, all alike. It was at this juncture the people turned towards the poets. They started quoting from Homer and Hesiod and from the great trio of tragedy writers. In the dramatic festivals, the competing poets got the focus of attention from the people. They knew the passages by heart and had been educated in morality and ethics by the great poets. Aeschylus was dead long ago. The other two great tragedy writers Sophocles and Euripides also died during this period in quick succession. It was in this grim atmosphere Aristophanes produced his famous play, The Frogs. It was not written with an escapist attitude, to forget all about war and politics for a while and to get some comic relief. It was an attempt to bring back the mighty minds of old and make an

assessment of how they would have reacted in such a situation. With Dionysus as the presiding deity, the two great dramatists, Aeschylus and Euripides are brought face to face to argue the matter out. Though Euripides commanded great respect, it is the older poet who ultimately prevails with the conclusion that true wisdom is not the same thing as cleverness. It is bound with moral qualities like courage, integrity, justice and moderation.

In a decadent society, it is only natural that people like to ruminate over the past. The poet Ballāla who might have flourished in the second half of the sixteenth century seems to have been attracted by the glories of the past when poets and scholars used to get the patronage of enlightened rulers like a Bhoja or Vikramāditya. After the reign of Harṣa whose empire covered the major part of Northern India there was a tripartite struggle for supremacy amongst three major powers in india, the Pālās of the Bengal region, the Gūrjara-Pratiharas of the Gujarat region and the Rāshtrakūtas of the Deccan. This rivalry continued for more than three centuries with no one getting a decisive advantage. In the meanwhile, a new threat was coming from the North-west that was to subjugate the country by stages with serious repercussions on the social and cultural life of the people. When people become dejected about the present and apprehensive of the future it sometimes happens that they reminisce about the glory that is gone.

KING BHOJA OF DHĀRA

There have been more than one monarch with the name of Bhoja ruling over certain regions of Northern India and two of them have been identified by historians

as monarchs of great achievements. Both of them seem to have flourished during a period when there was no paramount power ruling over the Northern Indian plains and forces were more or less evenly matched between the North and the South. Though Harṣa used to be described as the last of the great Hindu rulers of India, it is a well-known fact of history that he had to curtail his ambition of marching southward. The Chālūkyas of Badāmi dominated the Deccan region and the Pallavas were there further south who were themselves in a position to challenge the powerful Chālūkyas. Defeated by Pulakeśi, the powerful Chālūkya king, Harṣa accepted the river Narmadā as his southern boundary. Inspite of this debacle Kanauj which had been the capital of Harṣa's empire commanded great prestige and was considered a prize possession by all those rulers who wanted to show themselves as the inheritors of Harṣa's glory. The Rāshtrakūtas from the south were also strong contenders for supremacy over the Indo-Gangetic plain along with the Pālā rulers of Bengal and the Pratiharas of Gujarat. While the Pratihara king Vatsarāja was annexing and ruling over large territories of central India and Rajasthan, the Pālās who had established themselves strongly in Bengal started moving towards the two. When the Pālās extended their territory into the confluence of the two rivers, Gangā and Yamunā at Allahabad it resulted in a conflict with the Pratiharas in which the Pāla king was defeated. While the rivalry between the two was at its peak the Rāshtrakūta king Dhruva crossed the Vindhyas and inflicted a crushing defeat on Vatsarāja who was compelled to vacate Rajasthan in disgrace. Dhruva then turned towards the Pālas and inflicted a severe defeat on Dharmapāla in the *doab* (land between the two rivers) region. Towards

the closing decades of the 8th century A.D. The Rashtrakutas had got the upper hand.

Though stunned for a while the Pratiharas made a quick recovery under a youthful ruler of great military skill with the name of Bhoja in or about 836 A.D. To start with, he was able to extend his territory into the Gangetic plain and capture Kanauj. Though he had some reverses at the hands of both the Pālā and the Rashtrakuta rulers, he was able to defeat both of them in later years through wise alliances. After establishing his suzerainty over a large part of Northern India he fixed his capital at the imperial city of Kanauj. This ruler who became famous as King Bhoja died nearabout 885 A.D. bequeathing a large empire to his son and successor Mahendrapāla.

Emperor Mahendrapāla was succeeded by his two sons Bhoja and Mahipāla. About the second Bhoja we do not have any details except that the empire acquired by his grandfather remained intact under him. Rājaśekhara was a contemporary and court poet of King Mahipāla who describes his patron as the Maharājādhiraja or supreme monarch of Aryāvarta with innumerable victories to his credit. During the later part of his reign the Rashtrakūtas inflicted a crushing defeat on him and the capital city of Kanauj was overrun and divested by the Deccan forces. The empire of the great Bhoja was in a state of disintegration thereafter. The king Bhoja figuring in the Bhojaprabandha cannot be either of the two belonging to the Pratihara dynasty since the capital city of the hero of the *Prabandha* was Dhāra and not Kanauj or Ujjayini.

The Pāramāras who later came to be known as Pavars have their origin from the family of the Rāshtrakūtas. There is a mythological story about their

origin from the fire pit in Mount Abu in Rājasthan. This is undoubtedly a brain child of the bards and brāhmaṇa priests who wanted to bestow upon their patrons a divine origin. There is reason to believe that the Pāramāra rulers were born in the family of the Rāshtrakūtas. The founder of the dynasty is believed to have been appointed as the Governor of Malva after that territory was conquered by the Rashtrakuta emperor Govinda III. The family remained loyal to the Rāshtrakūta rulers and lost possession of the territory when Malva was conquered by the Pratiharas. Vairisiṁha, a descendant of Upendra the first governor of Mālva was, however, able to recover the territory and establish himself as the ruler with his capital at Dhāra. There is an inscription where it is recorded "Vairisiṁha proved by the strength of his sword that Dhāra belonged to him."

Vairisimha and his son Siyaka were able to prevail against their hostile neighbours but, they considered themselves as the vassals of the Rāshtrakūta emperor. After the death of the emperor Krishna III, Siyaka declared himself independent. This brought him into conflict with the new emperor but Siyaka was able to inflict a crushing defeat on him and establish himself as the independent ruler of Mālava with its capital at Dhāra. This kingdom was bounded by the river Tapatī on the South, Jhalawar on the north, Bhilsā on the East and Sabarmati on the west. After his death he was succeeded by Muñja his son who, according to some was only an adopted son.

In his history of Ancient India the famous historian R.C. Majumdar has paid liberal tributes to Mūnja who, according to him "must be remembered as a mighty warrior, a beneficent ruler and a great patron of art

and literature. A large number of poets including such famous names as Dhananjaya, Halāyudha, Dhanika, and Padmagupta graced his court and enjoyed his munificence. He is also credited with the excavation of a number of big tanks and construction of temples."

The reign of Muñja had been full of wars and conquests a brief account of which has been given by Dr. Majumdar as follows: "He defeated the Kalachuri king Yuvaraja II and the Guhilas of Medapata, and plundered their capital cities. He also defeated the Hūṇas who ruled over a small principality known as Hūṇamandala, to the north-west of Mālava, evidently the last remnant of the vast empire of Toramana and Mihirakula. He attacked the Chahamanas of Naddula, and wrested from them Mt.Abu and considerable territories in the south of modern Jodhpur State. Muñja next defeated Mūlaraja, founder of the Chalukya Kingdom of Anahilapataka, who fled to the desert of Marwar.

But the greatest enemy of Muñja was Taila II, Who had conquered the Deccan from the Rāshtrakūtas and naturally wanted to assert his authority over Mālava which once belonged to them. Taila led no less than six campaigns against Mālava in each of which he was defeated by Muñja. In order to put an end to this trouble Muñja decided to take the offensive. Success at first attended his arms and he defeated Taila on the bank of the Godavari. He then pursued the enemy beyond the river, but was unfortunately defeated and taken prisoner. His officers made a secret attempt to rescue him, but the plan miscarried, and he was put to death by Taila II who annexed all the territories up to the bank of the Narmada.

The tragic end of Muñja was brought about by his own folly in advancing too far from his base into the interior of the enemy's country. A story is told that his wise minister Rudrāditya counseled him strongly never to cross Godavari river, and as soon as he heard that his master had gone to the other side in pursuit of the enemy, he committed suicide so that he might not live to see the great calamity which, he instinctively felt, would befall his master."

According to the same historian, Muñja's defeat and death took place shortly after A.D.993. He was succeeded by Sindhurāja described as his younger brother who avenged the affront to his family by defeating the Chalukya king and recovering the lost territories. Like his famous brother Muñja, Sindhurāja too acquired great renown as a conqueror. He is reported to have died nearabout A.D. 1000 to be succeeded by his son Bhoja.

Bhoja Pāramāra ruled over the Mālava kingdom during a critical stage of India's history. The powerful Muslim conqueror, Mahmud of Ghazni who earned the notoriety as the 'idol-breaker' was conducting raid after raid into the interior territories of India and had once marched upto Somanāthapuram in Gujarat. Unfortunately, the people of India had not become fully conscious of the threat coming from the North-west, not merely to their independent existence as a nation but to their social and cultural life as well. The Sultan of Ghazni was selecting his targets with great care and dealing with them individually or in small groups while the Indian rulers were fighting among themselves. There was no concerted attempt to face the common danger. It is not that the invading Muslims were possessed of superior military skill and Indian rulers were unequal

to their task. King Bhoja who was the ruler of the Malava kingdom for a long period of 55 years (circa A.D. 1000-1055) and Karṇa the Kalachūri ruler were not only able to effectively prevent the Muslim aggression against them but even inflict occasional defeats on the foreign invaders. They were simultaneously carrying their victorious arms far and wide against other Indian rulers. The same historian has commented in this context" Indeed the most striking thing in Indian history during this period is the constant warfare going on between Indian rulers at the very moment when the Muslim armies were carrying fire and sword into the heart of india; even one Indian ruler attacking another who was actually engaged in fighting with the Muslims, or was in a position to do so, is left unhampered by his Indian enemy. Nor are instances altogether lacking of an Indian chief actively helping the Muslim invaders for the sake of personal gain, though, fortunately, these are very rare and there is not one single case which is proved beyond all doubt. Nevertheless, it becomes painfully evident that the people lacked a true conception of Indian or Hindu nationality, as we understand the term; that the policy of Indian rulers was not guided by the common concern of India as a whole, nor even by the enlightened self-interest and true statesmanship which would correctly visualise the remote, as opposed to the immediate, gain or loss."

King Bhoja of Dhāra is reported to have been a great patron of art and literature. Unfortunately, we do not have an account of it from any contemporary poet. On the other hand, we get a good deal of information about the two previous rulers Muñja and Sindhula or Sindhurāja from the poet Padmagupta who was a contemporary and court poet of both monarchs. Accord-

ing to him Mūñja known by an alternate name or title of Vākpati was the elder brother of Sindhula. Marutunga the composer of Prabandhacintāmaṇi also describes Sindhula as the younger brother of Munja. According to his account Sindhula was a prince of wicked disposition and, unable to reform him, his elder brother Vākpati Munja was compelled to banish him from his kingdom. After a while, Sindhula returned to Dhāra and, finding no change in his character, Muñja inflicted a severe punishment on him by putting him into prison after plucking out his eyes. Prince Bhoja had his birth in the prison where his father had been interred. Merutunga also makes a reference to the astrological prediction and Munja's attempt to murder his nephew. On reading a poem composed by him, Muñja got transformed and declared his nephew as his successor.

Padmagupta does not make any reference to King Bhoja. The poet had been the court poet of Muñja the elder brother and Sindhula or Sindhurāja who succeeded his elder brother. It is possible that Padmagupta might have died before Bhoja's accession to the throne, Undoubtedly, all the three are well-known historical figures as gathered, not only from the coloured accounts given by poets, but also by materials collected from epigraphic sources. Since Bhoja's reign can be dated to circa 1000-1055 A.D. it might be safer to go by the account given by Padmagupta who claims to have been a court poet of the two earlier rulers.

According to the author of Bhojaprabandha, Muñja was the younger brother of King Sindhula, the ruler of Mālava kingdom with his capital in Dhāra city. Bhoja was born to him when he was much advanced in age. Apprehensive of what might happen if his younger brother Muñja took a hostile stand, Sindhula entrusted

the young prince to the care of his uncle. From now on, Ballala's account agrees with what had been mentioned by Merutunga in his Prabandacintāmaṇi. A great astrologer had predicted a glorious reign of 55 years for the prince who was then a young boy. Muñja had other ideas about himself and the prince. To remove the obstacle standing in the way of his ambitious project he decided to have the young prince murdered. His mind getting enlightened by the poem composed by Bhoja the uncle got converted and renounced his claims in favour of the rightful heir.

So far as the historicity of the account is concerned we have to go by the account of a contemporary poet supported by other independent evidence. All accounts appear to be unanimous on the fact that Munja and Sindhula were brothers and Bhoja was the son of the latter. According to historians both of them, Munja and Sindhula were successful rulers with a lot of military achievements to their credit and so was Bhoja too who succeeded them. While Muñja had a long reign with many successful conquests he had an inglorious end when he dared more than what he could have managed. Sindhurāja who succeeded him might have ascended the throne circa A.D. 993. Padmagupta describes him as 'the fresh moon' in his famous work Navaśasāṅkacarita. In his 'Ancient India' Dr. Majumdar says;

"The allegorical and mythical way in which some of the events of his life are narrated makes it difficult to find out sober historical truth about him. It is, however, suggested, on the basis of this work, that Sindhurāja, helped the Naga king of Bastar against some non-Aryan ruling chief of Wairagarh (Chanda District, M.P.). Sindhurāja was in any case a great conqueror.

He defeated the Somavaṁśis of South Kosala, the Silaharas of Koṅkan, and the ruler of Hūṇa-mandala. He also conquered Lāṭa (South Gujarat) and tried without success to subjugate the Chālūkya kingdom of North Gujarat. he died about A.D. 1000 and was succeeded by his son Bhoja."

THE NARRATIVE ON BHOJA

Bhoja, the famous ruler of the Mālava kingdom with his capital city at Dhāra corresponding to Dhar in the present state of Madya Predesh is the central character of the Prabandha. A Prabandha in Sanskrit literature is a narrative with a mixture of prose and verse. Since all the three rulers figuring in the Prabandha had their capital in the city of Dhāra, there cannot be any doubt on the fact that it is centering round the Bhoja of Paramāra clan and not the other famous Pratihara ruler with the same name of Bhoja who conquered and established himself in Harṣa's capital of Kanauj. The prediction of the astrologer was that Prince Bhoja would rule over the south including Gauda for 55 years. A long reign of 55 years is ascribed to Bhoja Pāramāra but, the reference made to the suzerainty over Gauḍa Deśa or Bengal might still create some confusion. It was the Pratihara ruler who had a number of conflicts against the Pāla rulers of Bengal and, though defeated once, he ultimately subjugated that kingdom. One need not give too much importance to such inconsistencies since the poet has not tried to make it into a historical account in any case. Heroes of all such poems are generally described as conquerors of the world, extending their empire up to the shores of the ocean deep. Bhoja is reported to have ruled over the south also. The Bhoja rulers of both dynasties had some successful campaigns against some of the rulers of Deccan.

The narrative does not contain an account of the victories of the heroic ruler except in whatever is contained in the panegyric references of the poets. The central theme of the Prabandha is the noble character and generous nature of the ruler of Dhāra. As a young boy he had realised that a ruler lives for ever through his good deeds. Since one does not carry his acquisitions when one leaves the world, there was no point in hoarding wealth. If a person does not liberally utilise whatever he has acquired he is, in no way better than a poor man. One should therefore spend his wealth for his own enjoyments and for helping others. The one who donates generously and helps others is held in high esteem by the world at large. People look at the rain cloud with expectations since it bestows showers on the world below and bothers not the least about the ocean which is the largest reservoir of water. That ruler will be held in high esteem who bestows bounties on the needy and the deserving.

It is a tradition of our country that scholarship gets precedence over royalty. King Bhoja is made into a shining example in this regard. There are innumerable stories being circulated in our country about the scholarly achievements of two great rulers, Vikramāditya and Bhoja along with their munificence towards scholars, poets and artists. The great poet Kālidāsa is closely associated with King Vikramāditya as one of the nine jewels. Vikramāditya is only a title which had been assumed by more than one ruler with claims to greatness. Some have tried to identity Vikramāditya with the second Chandra Gupta of the famous Gupta dynasty who reigned over a large part of Northern India during the fourth century A.D. Kālidāsa is reported to have

been one of the nine gems of that ruler with the title of Vikramāditya.

Kālidāsa would undoubtedly have been the brightest jewel of any court assembly. Therefore, it is only to be expected that he would have been one of the nine gems of scholars in the court of the famous Gupta ruler. The following nine are believed to have constituted that group.

धन्वन्तरिक्षपणकामरसिंहशङ्कु-
वेतालभट्टघटकर्परकालिदासाः ।
ख्यातो वराहमिहिरो नृपतेः सभायां
रत्नानि वै वररुचिर्नव विक्रमस्य ॥

On going through the list a bit critically, one will be convinced that all these scholars could not have been contemporaries during the reign of any identifiable ruler. Not all of them are real historical figures. Some of them must have flourished earlier than the fourth century and some could be dated to a later period. Kālidāsa's date being uncertain he has been associated with various groups of scholars and rulers separated by centuries. He is also believed to have been the court poet of a King Bhoja. There are innumerable stories about their close association and joint exploits. There are verses in which the latter half of a verse was completed by Kālidāsa, invariably with greater finesse. To give an example, it appears that King Bhoja once paid a great tribute to the shapely breast of his beloved wife in the privacy of his bed chamber mentioning, they were the emperors, Cakravarty, perfectly round and circular as they were.

कान्ते तव कुचावेतौ
नियतं चक्रवर्त्तिनौ ।

The king had miscalculated the situation. There was an interested listener who could not help bertraying his presence by his impromptu composition of the other half.

आसमुद्रकरग्राही
राजा यत्र करप्रदः ॥

The king who collects *Kara*, meaning taxes from the whole world extending upto the oceans is bestowing his *Kara*, his palms, to it. Though embarrassed, the king could not but appreciate it and reward the poet. On another occasion, the king described a black bee seated on a jasmine flower.

मल्लिकामुकुले भाति
मञ्जुकूजो मधुव्रतः ।

Kālidāsa is reported to have completed the second half in a hurry.

मल्लिकास्त्रप्रयाणाय
शङ्खमापूरयन्निव ॥

"Not quite appropriate, this time, O great poet!" said the king,, "Is it not the wrong end of the conch to blow into?" He asked.

"Your Majesty!" The poet protested, "Do not forget that you have mentioned *Madhuvrataḥ*, one addicted to drinking. Will not a person in a state of inebriation blow at the wrong end?" questioned the poet. The king had to admit that the poet had the blessings of Sarasvatī all the time.

There are innumerable stories about Kālidāsa being banished from the kingdom for some of his misdeeds on occasions. On one such occasion, when Kālidāsa was away, the prince got into a problem with a bear who cast a magic spell over him by writing four letters

sa se mi ra (ससेमिरा). No one other than Kālidāsa could have broken the charm by composing four appropriate ślokas. He had to be brought in and, naturally, the king took him into favour once again.

Which of the Bhojas could have been associated with all such adventures? Was Vikrāmaditya an alternative name for Bhoja? People have been taxing their brains and making speculations without coming to any conclusion. There was another Vikramāditya from whom the Vikrama saṁvatsara (era) started. Could Kālidāsa have been a court poet of that Vikramaditya. All that one could say definitely about Kālidāsa is that he could not have lived earlier than King Agnimitra of the Suṅga dynasty since that ruler is the hero of one of his plays. It has also been accepted that he could not have lived later than the fourth century A.D. Still, he is being presented as the greatest figure of his time in the court of the Dhāra ruler, King Bhoja of the eleventh century A.D.!

It is abundantly clear from what has been stated above that Ballāla was not giving an account of the life story of King Bhoja with any pretensions to historical accuracy. He had his existence during a period of history when poets and scholars had fallen on bad days. The whole of Northern India had been under the rule of Muslim conquerors of Turkish, Afghan and Mongol origin. The first dynasty that ruled over Northern India with the capital at Delhi was known as the Slave dynasty. There were a few Sultans and some among the Mughal rulers who occassionaly patronised art and literature but Sanskrit scholars were definitely not a happy lot. Royal patronage had stopped and staging of plays and such intellectual pastimes had become old history. From the 12th century onwards, we do not find

any original work of great merit coming from this region and Sanskrit was getting much greater patronage in the southern states as compared to Northern India. The plays of great poets like Bhāsa disappeared from this region though some of them were carefully preserved, may be with somewhat doubtful authenticity, in some corners of the county. Still, one can only speculate on the magnitude of the loss suffered during this period when a foreign language like Persian became accepted as the official and court language.

There was enough reason for the poet to ruminate over the past. He decided to build a charming legend around a great monarch who had been eulogised all the time as a great patron of learning and generous bestower of gifts. Around him gathered all the poets and scholars cutting across time and space. It did not matter whether it was a poet belonging to the court of a Pallava or Gauda ruler nor did he hesitate about associating poets separated by a time gap of five of six centuries in common intellectual pursuits. It could not be that Ballala did not know that Bāṇa Bhatta was a court poet of Harṣa and Kālidāsa must have flourished a few centuries earlier. Still, he decided to bring them together in the court of the great monarch King Bhoja of Dhāra.

Under these circumstances the 'narrative story of Bhoja' is to be taken as a romantic account with an ideal ruler as its central character. It is not to be treated even as an embellished account of the history of King Bhoja. Accordingly, the poems whose authorship has been ascribed to great poets like Kālidāsa, Bhavabhūti, and Māgha will have to be taken with a good deal of reservation. There are many such verses of unknown authorship that are being projected as the compositions

of great poets. In our country there have been many poets in the past who were more anxious about the preservation of their poetical works in preference to their own renown with the result that most of the great poetical compositions are interwoven with innumerable interpolations. It will be quite apparent to any discerning critic that most of these poems could not have been the compositions of such poets like Kālidāsa. It is possible that the author of the Prabandha has introduced into the narrative, some of those poems that were being paraded during his times as the compositions of these great poets.

From another point of view, it may be more logical to assume that the poet was trying to speculate how certain poets would have reacted to particular situations or in confrontation with one another. To give an example there is a description of the dawn in which the four *Pādas* are composed by four different poets. It is a poem of great lyrical beauty but, the line ascribed to Kālidāsa gets the pride of place.

The Prabandha has got a good collection of *nītiślokas*, relating to the code of conduct of human beings, more particularly of an ideal ruler. As one could expect, the narrative deals with all the *Puruṣārthas* or goals of human life. Artha is, of course an important goal since very little can be achieved without wealth. There is a legend that the scholarly poet Māgha lived in poverty and, towards the end of his life in desperation, he proclaimed loudly" Try to earn wealth. Artistic pursuits are of no avail. A person cannot appease his hunger with grammar or his thrist with the nectarine liquid of poetry."

In the narrative, Māgha not only lives but also dies in poverty. Still, his renown survives. His funeral

obsequies are performed by the emperor himself. It is being made clear throughout by the author of the Prabandha that wealth is of any avail only if it is utilised properly and bestowed on the deserving. Enough importance has been given to the pursuit of love also. Oft and on it is being made clear that the god of love is all powerful and no one can escape his tyranny. One should not however go against the dictates of dharma in an attempt to achieve the other two goals.

We have rather scanty details about the author and his times. Unlike many other poets, Ballala does not give any personal details about himself in the narrative. It is believed that he was a resident of Vārāṇasi and his father's name was Trimalla. Possibly he was a scholar of Jyotiśastra also, the sciences relating to astrology and astronomy. He was also known by the name of Ballala Misra. His son Govinda has written a commentary on Sūryasiddhanta in the year 1603 A.D. We could therefore presume that he must have lived in the latter half of the sixteenth century and the early decades of the seventeenth, during the reigns of the Mughal emperors Akbar and Jahangir.

The narrative which had once attained great popularity in our country has got a few translations in Hindi and English but they seem to be going out of circulation. It is hoped that the present publication may fill up that gap to some extent at least.

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विषयानुक्रमणिका

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स्वस्ति श्रीमहाराजाधिराजस्य भोजराजस्य प्रबन्धः कथ्यते-

१. भोजराजस्य राज्यप्राप्तिः

आदौ धाराराज्ये सिन्धुलसंज्ञो राजा चिरं प्रजाः पर्यपालयत । तस्य वृद्धत्वे भोज इति पुत्रः समजनि । स यदा पञ्चवार्षिकस्तदा पिता ह्यात्मनो जरां ज्ञात्वा मुख्यामात्यानाहूयानुजं मुञ्जं महाबलमालोक्य पुत्रं च बालं वीक्ष्य विचारयामास ।

'यद्यहं राजलक्ष्मीभारधारणसमर्थं सोदरमपहाय राज्यं पुत्राय प्रयच्छामि, तदा लोकापवादः । अथवा बालं मे पुत्रं मुञ्जो राज्यलोभाद्विषादिना मारयिष्यति, तदा दत्तमपि राज्यं वृथा । पुत्रहानिर्वंशोच्छेदश्च ।

लोभः प्रतिष्ठा पापस्य
प्रसूतिर्लोभ एव च ।
द्वेषक्रोधादिजनको
लोभः पापस्य कारणम् ॥ १ ॥

Bhojaprabandha
Composed by Śrī Ballāla

A narrative story of Bhoja

Welfare to the world entire! Let me relate the narrative of Bhoja, the sovereign monarch.

1. BHOJA'S ACCESSION TO THE THRONE

Long ago, in the kingdom of Dhāra there lived a king, Sindhula by name, who ruled over and protected his subjects for a long period of time. It was in his old age, a son was born to him with the name of Bhoja. As the boy became five years old, the father realised that he had become aged and, perceiving his younger brother Muñja as one of great might and his own son just a child, he sent for his important ministers and took counsel with them in this fashion.

"If I hand over the royal heritage to my son, ignoring my brother who is capable of bearing the burden of state, I shall be condemned by my subjects. Rather, if Muñja kills my son of tender age out of greed for the kingdom what has been bestowed on him will be of no use. It would mean the death of a son and the end of the family.

Greed is the mainstay of all sins,
The womb that begets sins as well
Greed creates enmity, anger
And all such, the source of sin too. (1)

लोभात्क्रोधः प्रभवति
क्रोधाद् द्रोहः प्रवर्तते ।
द्रोहेण नरकं याति
शास्त्रज्ञोऽपि विचक्षणः ॥ २ ॥

मातरं पितरं पुत्रं
भ्रातरं वा सुहृत्तमम् ।
लोभाविष्टो नरो हन्ति
स्वामिनं वा सहोदरम् ॥ ३ ॥

इति विचार्य राज्यं मुञ्जाय दत्त्वा तदुत्सङ्गे भोजमात्मजं मुमोच । ततः क्रमाद्राजनि दिवं गते, सम्प्राप्तराज्यसम्पत्तिर्मुञ्जो मुख्यामात्यं बुद्धिसागरनामानं व्यापारमुद्रया दूरीकृत्य तत्पदे अन्यं स्थापयामास । ततो गुरुभ्यः क्षितिपालपुत्रं वाचयति । ततः क्रमेण सभायां ज्योतिः शास्त्रपारङ्गतः सकलविद्याचातुर्यवान् ब्राह्मणः समागम्य राज्ञे 'स्वस्ति' इत्युक्त्वोपविष्टः ।

स चाह—'देव ! लोकोऽयं मां सर्वज्ञं वक्ति' । तत्किमपि पृच्छ ।

कण्ठस्था या भवेद्विद्या
सा प्रकाश्या सदा बुधैः ।
या गुरौ पुस्तके विद्या
तया मूढः प्रतार्यते ॥ ४ ॥

Anger originates from greed
And from anger malice takes shape.
Malice leads even him to hell
Who's well instructed in śāstras. (2)

One who is overpowered by greed
Kills his own father and mother,
Brother or the noblest of friends,
And one born to his own mother.(3)"

Having pondered over the matter this way, he handed over the kingdom to Muñja and put his own son in his lap. Some time later, when the king left for his heavenly abode Muñja who became established in the kingdom sent away his prime minister, Buddhisāgara by name, to a far-off place under the pretext of attending to some trading transactions and, in his place, someone else was appointed. And the prince was entrusted to the care of some preceptors for being instructed. Some time later, there came into the royal assembly a brāhmaṇa who had thoroughly mastered the science of astrology and was well-versed in all branches of learning who, bestowing his benediction on the king, took his seat. He thus addressed the king.

"Your Majesty! Do understand this that this person before you is omniscient. You may question me on whatsoever you like.

Knowledge that stays at the tip of one's tongue
Could be used and expressed by the learned.
The fool is deceived by what needs reference
To a preceptor or text for support. (4)

इति राजानं प्राह। ततो राजापि विप्रस्याहंभावमुद्रया चमत्कृतां तद्वार्तां श्रुत्वा 'अस्माकं जन्मारभ्यैतत्क्षणपर्यन्तं यद्यन्मयाचरितं यद्यत्कृतं तत्सर्वं वदतु यदि भवान् सर्वज्ञ एव' इत्युवाच।

ततो ब्राह्मणोऽपि राज्ञा यद्यत्कृतं तत्सर्वमुवाच गूढव्यापारमपि। ततो राजापि सर्वाण्यप्यभिज्ञानानि ज्ञात्वा तुतोष। पुनश्च पञ्चषट्पदानि गत्वा पादयोः पतित्वेन्द्रनीलपुष्परागमरकतवैडूर्यखचितसिंहासन उपवेश्य राजा प्राह—

मातेव रक्षति पितेव हिते नियुङ्क्ते
कान्तेव चाभिरमयत्यपनीय खेदम्।
कीर्तिं च दिक्षु विमलां वितनोति लक्ष्मीः
किं किं न साधयति कल्पलतेव विद्या॥ ५॥

ततो विप्रवराय दशाश्वानाजानेयान्ददौ।

ततः सभायामासीनो बुद्धिसागरः प्राह राजानम्—

देव! भोजस्य जन्मपत्रिकां ब्राह्मणं पृच्छ इति। ततो मुञ्जः प्राह—

भोजस्य जन्मपत्रिकां विधेहि—इति।

Thus he spoke to the king. The king too was enchanted by the overpresumptuous assertion of the brāhmaṇa and asked him, "If you are omniscient indeed, do tell me all that has been done my me, whatever my actions might have been, right from the moment of my birth."

Then the brāhmaṇa too related to the king whatever had been done by him, even his most secret transactions. The king was also much delighted on getting such a complete account. Thereafter, advancing a few steps, he prostrated himself at his feet and, after having seated him on the throne, bedecked with gems of sapphire, topaz, emerald and lapis lazuli, the king spoke to him.

Protective like mother, fostering welfare like a father
Like one's wife removes depression and gives entertainment,
It spreads renown in all quarters and brings prosperity
Is there aught knowledge can't accomplish like a kalpa tree? (5)

Then, the king bestowed on the brāhmaṇa ten steeds of noble breed.

At this juncture, Buddhisāgara who was seated in the assembly, spoke to the king—

"Your Majesty ! Do question the brāhmaṇa about the horoscope of Bhoja". Then Muñja asked him—

"Will you please cast the horoscope of Bhoja?"

ततोऽसौ ब्राह्मण उवाच—अध्ययनशालाया भोज आनेतव्यः' इति । मुञ्जोऽपि ततः कौतुकादध्ययनशालामलङ्कुर्वाणं भोजं भटैरानाययामास । ततः साक्षात्पितरमिव राजानमानम्य सविनयं तस्थौ । ततस्तद्रूपलावण्यमोहिते राजकुमारमण्डले प्रभूतसौभाग्यं महीमण्डलमागतं महेन्द्रमिव, साकारं मन्मथमिव, मूर्तिमत्सौभाग्यमिव, भोजं निरूप्य राजानं प्राह दैवज्ञः ।

'राजन् ! भोजस्य भाग्योदयं वक्तुं विरञ्चिरपि नालम् कोऽहमुदरम्भरिर्ब्राह्मणः । किञ्चित्तथापि वदामि स्वमत्यनुसारेण । भोजमितोऽध्ययनशालायां प्रेषय ।'

ततो भोजे ह्यध्ययनशालां गते विप्रः प्राह—

पञ्चाशत्पञ्चवर्षाणि
सप्तमासं दिनत्रयम् ।
भोजराजेन भोक्तव्यः
सगौडो दक्षिणापथः ।। ६ ।। इति

तत्तदाकर्ण्य राजा चातुर्यादपहसन्निव सुमुखोऽपि विच्छायवदनोऽभूत् । ततो राजा ब्राह्मणं प्रेषयित्वा निशीथे स्वशयनमासाद्यैकाकी सन् व्यचिन्तयत्—

The brāhmaṇa told him, "Bhoja should be brought here from his class room." Muñja too, with great curiosity, had Bhoja who was gracefully having his studies in the class room brought over there by his soldiers. The boy stood there in a respectful attitude after having bowed down to the king as he would have done to his own father. Then, as the array of princes stood there, captivated by the charming presence of Prince Bhoja, the astrologer carefully scanned the features of that prince who, with his extravagant charm, looked like Lord Indra come down to the earth, like Kāmadeva the god of love in person or even like charm incarnate. And the brāhmaṇa thus addressed the king—

"O King! Even Lord Brahmā will be incapable of relating Bhoja's ascent to fortune. How then, am I, a brāhmaṇa making a living through such acts to relate all that? Still, I shall tell you something, what my limited intellect can gauge. Let Bhoja be sent away to his own class room first."

After Bhoja was sent back to his class room the brāhmaṇa continued.

For full fifty years and five
Seven months and three days more will
King Bhoja rule over the land,
The southern realm and Gauḍa too. (6)

On hearing these words the king, fair in countenance though he was, lost the colour of his face and tried to put on a smile with great effort using all his cleverness. Then, having made the brāhmaṇa depart, he entered his bedroom in the night and, all alone started musing over the matter like this—

'यदि राज्यलक्ष्मीर्भोजकुमारं गमिष्यति तदाहं जीवन्नपि मृतः।'

तानीन्द्रियाण्यविकलानि तदेव नाम
सा बुद्धिरप्रतिहता वचनं तदेव।
अर्थोष्मणा विरहितः पुरुषः क्षणेन
सोऽप्यन्य एव भवतीति विचित्रमेतत्॥ ७॥

किं च—

शरीरनिरपेक्षस्य
दक्षस्य व्यवसायिनः।
बुद्धिप्रारब्धकार्यस्य
नास्ति किञ्चन दुष्करम्॥ ८॥

असूयया हतेनैव
पूर्वोपायोद्यमैरपि।
कर्तृणां गृह्यते सम्यक्
सुहृद्भिर्मन्त्रिभिस्तथा॥ ९॥

तत्रोद्यमे किं दुःसाध्यम्।

अतिदाक्षिण्ययुक्तानां
शङ्कितानां पदे पदे।
परापवादभीरूणां
दूरतो यान्ति सम्पदः॥ १०॥

आदानस्य प्रदानस्य
कर्तव्यस्य च कर्मणः।
क्षिप्रमक्रियमाणस्य
कालः पिबति सम्पदः॥ ११॥

"If indeed the kingdom passes on to Prince Bhoja, though living, I am as good as dead."

His senses unimpaired and carrying the selfsame name
And the selfsame intellect and the flow of speech too unchanged,
A man deprived of the warmth of prosperity, forthwith
Turns out to be a different man, oh, what wonder indeed! (7)

What else !

There is nothing too hard for that person
Who does not care for bodily comforts,
And who, clever and industrious enters
On his task with full play of his wisdom. (8)

An ambitious ruler much afflicted
By jealousy attains prosperity
Taking to the first prescribed stratagems
With the help of his ministers and friend's. (9)

Is there anything that canot be achieved through enterprise?

Those who are overgenerous
Take each step in apprehension,
Scared of other's condemnation
Distance themselves from affluence. (10)

Where the task is of receiving
Or of bestowing a bounty,
If not acomplished in good time
Time would swallow the benefit. (11)

अवमानं पुरस्कृत्य
मानं कृत्वा च पृष्ठतः ।
स्वार्थं समुद्धरेत्प्राज्ञः
स्वार्थभ्रंशो हि मूर्खता ॥ १२ ॥

न स्वल्पस्य कृते भूरि
नाशयेन्मतिमान्नरः ।
एतदेवातिपाण्डित्यं
यत्स्वल्पाद् भूरिरक्षणम् ॥ १३ ॥

जातमात्रं न यः शत्रुं
व्याधिं वा प्रशमं नयेत् ।
अतिपुष्टाङ्गयुक्तोऽपि
स पश्चात्तेन हन्यते ॥ १४ ॥

प्रज्ञागुप्तशरीरस्य
किं करिष्यन्ति संहताः ।
हस्तन्यस्तातपत्रस्य
वारिधारा इवारयः ॥ १५ ॥

अफलानि दुरन्तानि
समव्ययफलानि च ।
अशक्यानि च वस्तूनि
नारभेत विचक्षणः ॥ १६ ॥

Facing humiliaions boldly in front
And keeping back his sense of self-respect,
A man of sense achieves his selfish goal
It is foolish to ignore self-interest. (12)

The wise one doesn't for petty gains
Stand by and suffer huge losses.
This is the test of great wisdom
If much is saved with little loss. (13)

The one who doesn't destroy his foe
And diseases as they come up,
Though he be of mighty stature
Will get destroyed by them later. (14)

What can the foes though well united do
Against one whose body is protected
By his wisdom, e'n as torrential rains
On one holding an umbrella by hand.? (15)

The clever one doesn't undertake a task
With no reward, difficult to achieve
The gain from which just equals the investment
Or overstrains the man's capacity. (16)

ततश्चैवं विचिन्तयन्नभुक्त एव दिनस्य तृतीये यामे एक एव मन्त्रयित्वा वङ्गदेशाधीश्वरस्य महाबलस्य वत्सराजस्याकारणाय स्वाङ्गरक्षकं प्राहिणोत्। स चाङ्गरक्षको वत्सराजमुपेत्य प्राह—'राजा त्वामाकारयति' इति। ततः स रथमारुह्य परिवारेण परिवृतः समागतो रथादवतीर्य राजानमवलोक्य प्रणिपत्योपविष्टः। राजा च सौधं निर्जनं विधाय वत्सराजं प्राह—

राजा तुष्टोऽपि भृत्यानां
मानमात्रं प्रयच्छति।
ते तु सम्मानितास्तस्य
प्राणैरप्युपकुर्वते॥ १७॥

ततस्त्वया भोजो भुवनेश्वरीविपिने हन्तव्यः प्रथमयामे निशायाः। शिरश्चान्तःपुरमानेतव्यम् इति।

स चोत्थाय नृपं नत्वाऽऽह—

देवादेशः प्रमाणम्। तथापि भवल्लालनात्किमपि वक्तुकामोऽस्मि। ततः सापराधमपि मे वचः क्षन्तव्यम्।

भोजे द्रव्यं न सेना वा
परिवारो बलान्वितः।
परं पोत इवास्तेऽद्य
स हन्तव्यः कथं प्रभो॥ १८॥

With such thoughts in his mind, without even tasting any food, taking his own counsel, in the third quarter of the day he sent his own body–guard for summoning Vatsarāja, the ruler of Vaṅga region, a mighty warrior. That bodyguard approached Vatsarāja and addressed him thus--"O king! You have been summoned." That ruler, then, got into the chariot and proceeded along, encircled by his own people. Arriving there, he got down from the chariot and, on seeing the king he bowed down to him before assuming his seat. The king made the palace devoid of attendants and then spoke to Vatsarāja.

When the monarch is pleased he just bestows
Some token of honour on his servants,
And they thus honoured, render services
With no hesitation staking their lives. (17)

Hence, you have to put an end to the life of Bhoja in the Bhuvaneśvari forest during the first part of the night. His head should also be brought to the inner palace."

On hearing this, he got up from his seat forthwith and, after having bowed down to the monarch, spoke to him thus—

"As Your Majesty commands! Still, having been brought up under your caressing care I would like to submit something. Even if my words create offence I may be pardoned.

Bhoja has no treasure, nor an army
Nor attendants well supported by force.
Just a small urchin is he now, O king,
How is it, he has to be killed to-day? (18)

पारम्पर्य इवासक्त-
स्त्वत्पाद उदरम्भरिः ।
तद्वधे कारणं नैव
पश्यामि नृपपुङ्गव ॥ १९ ॥

ततो राजा सर्वं प्रातः सभायां प्रवृत्तं वृत्तमकथयत् । स च श्रुत्वा हसन्नाह—

त्रैलोक्यनाथो रामोऽस्ति
वसिष्ठो ब्रह्मपुत्रकः ।
तेन राज्याभिषेके तु
मुहूर्तः कथितोऽभवत् ॥ २० ॥

तन्मुहूर्तेन रामोऽपि
वनं नीतोऽवनीं विना ।
सीतापहारोऽप्यभव—
द्विरञ्चिवचनं वृथा ॥ २१ ॥

जातः कोऽयं नृपश्रेष्ठ
किञ्चिज्ज्ञ उदरम्भरिः ।
यदुक्त्या मन्मथाकारं
कुमारं हन्तुमिच्छसि ॥ २२ ॥

किन्नु मे स्यादिदं कृत्वा
किन्नु मे स्यादकुर्वतः ।
इति संचिन्त्य मनसा
प्राज्ञः कुर्वीत वा न वा ॥ २३ ॥

Through tradition, to meet his belly's needs
He has become servitor to your feet.
O noble and mighty monarch, I don't
Find any reason to put him to death. (19)

Then the king related to him whatever had taken place in the assembly hall in the morning. On hearing that he had a laugh and spoke thus—

Rāma was the lord of all the three worlds,
Sage Vasiṣṭha was the son of Brahmā.
It was by that sage, the auspicious hour
For Rāma's consecration was prescribed. (20)

At that moment it was, Rāma was sent
To the forest, he acquired no kingdom.
Sītā too was abducted and the words
Of Brahmā turned out to be meaningless. (21)

Noble monarch! Who could be this half-wit,
Self-seeker, anxious to make his living,
On whose advice, you have thus set your mind
On killing this prince, charming like Kāma? (22)

What would happen if I do this?
What would result if I do not?
Having pondered well over it,
A wise man enters on his task. (23)

उचितमनुचितं वा कुर्वता कार्यजातं
परिणतिरवधार्या यत्नतः पण्डितेन।
अतिरभसकृतानां कर्मणामाविपत्ते-
र्भवति हृदयदाही शल्यतुल्यो विपाकः ॥ २४ ॥

किञ्च—

येन सहासितमशितं हसितं
कथितं च रहसि विस्रब्धम्।
तं प्रति कथमसतामपि
निवर्तते चित्तमामरणात् ॥ २५ ॥

किञ्च—

अस्मिन्हते वृद्धस्य राज्ञः सिन्धुलस्य परमप्रीतिपात्राणि महावीरास्तवैवानुमते स्थिताः, ते त्वन्नगरमुल्लोलाः पयोधरा इव प्लावयिष्यन्ति। चिराद्बद्धमूलेऽपि त्वयि प्रायः पौरा भोजं भुवो भर्तारं भावयन्ति।

किञ्च—

सत्यपि सुकृतकर्मणि
दुर्नीतिश्चेच्छ्रियं हरत्येव।
तैलैः सदोपयुक्तां
दीपशिखां विदलयति वातालिः ॥ २६ ॥

देव ! पुत्रवधः क्वापि न हिताय।

इत्युक्तं वत्सराजवचनमाकर्ण्य राजा कुपितः प्राह—

त्वमेव राज्याधिपतिः न तु सेवकः।

The learned one indulging in a task, proper
Or improper, ponders deeply o'er the result.
Of things done in haste their effect will continue
Upto the end, smarting the soul like an arrow.
(24)

How can the heart of even a vicious person
Be turned away, so long as life exists, from one
With whom he has sat and feasted laughed and conversed
In each other's company in great confidence. (25)

Not only that, when he is killed, the brave and mighty warriors who used to be the objects of the deep affection of the aged king Sindhula and are now subservient to you will be moving about in the city like waves of heavy clouds. Though your reign has taken deep roots, the citizens are still taking Bhoja as the ruler of the earth.

Moreover—

Even with abundance of virtuous deeds,
An unrighteous act dispels the glory.
The flame of a lamp, well-filled with oil,
Gets extinguished by the blast of a storm.

Your Majesty! the murder of the son will never be for your good".

On hearing these words uttered by Vatsarāja the king became furious and shouted—

"It appears you are the lord of the kingdom, not a servant".

स्वाम्युक्ते यो न यतते
स भृत्यो भृत्यपाशकः ।
तज्जीवनमपि व्यर्थ—
मजागलकुचाविव ॥ २७ ॥ इति ।

ततो वत्सराजः 'कालोचितमालोचनीयम्'—इति मत्वा तूष्णीं बभूव ।

अथ लम्बमाने दिवाकर उत्तुङ्गसौधोत्सङ्गादवतरन्तं कुपितमिव कृतान्तं वत्सराजं वीक्ष्य समेताऽपि विविधेन मिषेण स्वभवनानि प्रापुर्भीताः सभासदः । ततः स्वसेवकान्स्वागारपरित्राणार्थं प्रेषयित्वा रथं भुवनेश्वरीभुवनाभिमुखं विधाय भोजकुमारोपाध्यायाकारणाय प्रहिणोदेकं वत्सराजः ।

स चाह पण्डितम्—तात ! त्वामाकारयति वत्सराजः' इति । सोऽपि तदाकर्ण्य वज्राहत इव भूताविष्ट इव, ग्रहग्रस्त इव, तेन सेवकेन करेण धृत्वानीतः पण्डितः ।

तं च बुद्धिमान्वत्सराजः सप्रणाममित्याह—

पण्डित ! तात ! उपविश । राजकुमारं जयन्तमध्ययनशालाया आनय' इति ।

आयान्तं जयन्तं कुमारं किमप्यधीतं पृष्ट्वानैषीत् ।

Who doesn't carry out his masters's commands
Will be counted as a worthless servant
His life is devoid of any purpose
Like the two breasts attached to the goat's neck. (27)

Vatsarāja then thought that one has to adjust his ideas according to the needs of the situation and became silent.

Then, as the sun was touching the western horizon, the king's counsellors beheld Vatsarāja descending from the middle storey of the lofty palace looking like the god of death in his angry mood and, on some pretext or other, they all returned to their own abodes. Thereafter, engaging his attendants for guarding his own palace Vatsarāja drove the chariot towards the Bhuveneśvari temple and also despatched a messenger for bringing the preceptor of Prince Bhoja.

The messenger addressed the learned preceptor—'Revered sir, Vatsarāja has summoned you." And, on hearing these words he felt as though he had been struck by a thunder-bolt, possessed by the devil or fallen into the clutches of some evil planets. The learned preceptor was led by the attendant who supported him with his hand.

Vatsarāja who was well-endowed with wisdom bowed down to him first and asked him thereafter—

"Learned sir! Dear father! Do sit down Will you kindly bring Prince Jayanta from the class room".

When Prince Jayanta came over there, enquiries were made about the progress of his studies.

पुनः प्राह पण्डितम्—विप्र ! भोजकुमारमानय इति ।

ततो विदितवृत्तान्तो भोजः कुपितो ज्वलन्निव शोणितेक्षणः समेत्याह—'आः पाप ! राज्ञः मुख्यकुमारमेकाकिनं मां राजभवनाद्बहिरानेतुं तव का नाम शक्तिः' इति वामचरणपादुकामादाय भोजेन तालुदेशे हतो वत्सराजः । ततो वत्सराजः प्राह—भोज ! वयं राजादेशकारिणः' इति ।

बालं रथे निवेश्य खड्गमपकोशं कृत्वा जगामाशु महामायाभवनम् ।

ततो गृहीते भोजे लोकाः कोलाहलं चक्रुः । हुंभावश्च प्रवृत्तः । किं किमिति ब्रुवाणा भटा विक्रोशन्त आगत्य सहसा भोजं वधाय नीतं ज्ञात्वा हस्तिशालामुष्ट्रशालां वाजिशालां रथशालां प्रविश्य सर्वाञ्जघ्नुः । ततः प्रतोलीषु राजभवनप्राकारवेदिकासु बहिर्द्वारविटङ्केषु पुरसमीपेषु भेरीपटहमुरजमड्डुकडिण्डिमनिनादाडम्बरेणाम्बरं विडम्बितमभूत् । केचिद्विमलासिना केचिद्विषेण केचित्कुन्तेन केचित्पाशेन केचिद्वह्निना केचित्परशुना केचिद्भल्लेन केचित्तोमरेण केचित्प्रासेन केचिदम्भसा केचिद्धारायां ब्राह्मणयोषितो राजपुत्राः राजसेवका राजानः पौराश्च प्राणपरित्यागं दधुः ।

Thereafter, he once again asked the learned preceptor—"O learned brāhmaṇa! Have Prince Bhoja brought over here."

On hearing about what had happened Bhoja appeared to be all aflame and with his eyes red with anger he approached Vatsarāja shouting— "O you wicked fellow! Where is your authority for taking me, the foremost prince of the royal household outside the king's palace all alone?"

And, taking out his sandal from the left leg, Bhoja hit Vatsaraja on his temple. Then Vatsarāja exclaimed—"O Bhoja! We are only carrying out the king's orders".

He, then, made the boy sit in the chariot and, unsheathing his sword, proceeded quickly towards the shrine of Mahāmāya.

When Bhoja was captured like this there was a big furore among the people. And, it became a big scandal. "What could have happened?" With such comments, the soldiers started wailing loud and, on understanding that Bhoja had been carried away for being murdered, they started attacking the halls where the tuskers were lodged, the stables and chariots, killing those who were found there. Then, in the high streets, on the ramparts of the palace walls and in the gate-ways of the city and its premises, the sky echoed with the din of kettle–drums, tabours, tambourines and war-drums. In the city of Dhāra many of the brāhmaṇa women, princes, king's attendants, rulers and citizens gave up their lives, some of them by glittering swords, some through poison, some others through spears and ropes, some by jumping into the fire and many through weapons like the battle–axe, the arrow, the iron mace or javelin, some through drowning in water.

ततः सावित्रीसंज्ञा भोजस्य जननी विश्वजननीव स्थिता दासीमुखात् स्वपुत्रस्थितिमाकर्ण्य कराभ्यां नेत्रे पिधाय रुदती प्राह—पुत्र ! पितृव्येन कां दशां गमितोऽसि । ये मया नियमा उपवासाश्च त्वत्कृते कृताः तेऽद्य मे विफला जाताः । दशापि दिशामुखानि शून्यानि । पुत्र ! देवेन सर्वज्ञेन सर्वशक्तिना मृष्टाः श्रियः । पुत्र ! एनं दासीवर्गं सहसा विच्छिन्नशिरसं पश्य ! इत्युक्त्वा भूमावपतत् ।

ततः प्रदीप्ते वैश्वानरे समुद्भूतधूमस्तोमेनेव मलीमसे नभसि पापत्रासादिव पश्चिमपयोनिधौ मग्ने मार्ताण्डमण्डले महामायाभवनमासाद्य प्राह भोजं वत्सराजः—कुमार ! भृत्यानां दैवत, ज्योतिःशास्त्रविशारदेन केनचित् ब्राह्मणेन तव राजप्राप्तावुदीरितायां राज्ञा भवद्वधो व्यादिष्टः' इति ।

भोजः प्राह—

रामे प्रव्रजनं बलेर्नियमनं पाण्डोः सुतानां वनं
वृष्णीनां निधनं नलस्य नृपतेः राज्यात्परिभ्रंशनम् ।
कारागारनिषेवणं च मरणं संचिन्त्य लङ्केश्वरे
सर्वः कालवशेन नश्यति नरः को वा परित्रायते ॥ २८ ॥

When the mother of Bhoja, Sāvitrī by name who was in the position of the universal mother understood from the words of her maid to what a state her son had been reduced, she closed her eyes with her hands and started lamenting loud: "O my son! To what state have you been reduced by your uncle! All the austerities and rituals observed by me on your account have become useless today. All the ten quarters have now become a void for me. Dear son! By the omniscient god, our prosperity has been completely wiped out. Dear son! You will now see all of us your servant-maids decapitated with no delay" With these words uttered, she fell down on the ground.

Thereafter, when the evening fires had been kindled and the sky become overcast with a dark mass of smoke, what had emanated as it were from that fire, and the sun, afraid of the sin that was to be committed, had sunk in the Western ocean, Vatsarāja reached the Mahāmāyā temple and told Bhoja—"O Prince! You who are an object of worship of your servants! When the king was told by a certain brāhmaṇa well-versed in astrology about your inheriting the kingdom, he has given his commands that you are to be killed.

Bhoja commented—

Musing over Rama's exile and Bali's confinement
Pāṇḍava's forest life, Vṛṣṇi's end and the loss of realm
Of king Nala, Rāvaṇa's stay in prison and his death,
Know this! All things perish in time, no one can prevent it. (28)

लक्ष्मीकौस्तुभपारिजातसहजः सूनुः सुधाम्भोनिधे—
र्देवेन प्रणयप्रसादविधिना मूर्ध्ना धृतः शम्भुना।
अद्याप्युज्झति नैव दैवविहितं क्षैण्यं क्षपावल्लभः
केनान्येन विलङ्घ्यते विधिगतिः पाषाणरेखासखी ॥ २९ ॥

विकटोर्व्यामप्यटनं
शैलारोहणमपान्निधेस्तरणम्।
निगडं गुहाप्रवेशो
विधिपरिपाकः कथं नु संतार्यः ॥ ३० ॥

अम्भोधिः स्थलतां स्थलं जलधितां धूलीलवः शैलतां
मेरुर्मृत्कणतां तृणं कुलिशतां वज्रं तृणप्रायताम्।
वह्निः शीतलतां हिमं दहनतामायाति यस्येच्छया
लीलादुर्ललिताद्भुतव्यसनिने देवाय तस्मै नमः ॥ ३१ ॥

ततो वटवृक्षस्य पत्रमादायैकं पुटीकृत्य जङ्घां छुरिकया छित्वा पुटके रक्तमारोप्य तृणेन एकस्मिन्पत्रे कञ्चन श्लोकं लिखित्वा वत्सं प्राह—

Lord of the night, the moon born to the nectarine ocean
Along with Lakṣmi, Kaustubha and Parijāta tree,
Worn in deep love with great delight by Śambhu on his crest,
Cannot still find an escape from the consumptive decline.
How can then any one hope to escape from fate's decree,
Written in him like an engraving on a hard granite? (29)

How can one avoid fate's dispensations
Like traversing rugged and hideous grounds,
Ascending mountains and crossing oceans
Imprisonment or entry into caves. (30)

Homage to that God who has become spoilt through fondling
And fond of miracles, by whose will the ocean turns out
To be a land-mass and the land becomes ocean as well,
A speck of dust becomes a mount and Meru a clod of earth.
Straw becomes hard as thunderbolt and thunderbolt straw-like
Fire can turn out to be cold and snow flakes become fiery! (31)

Then, taking two leaves of a banyan tree he folded one into the form of a cup and, incising his thigh with a knife, he extracted some blood which he put into the cup. He, then, inscribed a verse on the other leaf with a grass and thus addressed Vatsa.

"महाभाग ! एतत्पत्रं नृपाय दातव्यम् । त्वमपि राजाज्ञां विधेहि" इति ।

ततो वत्सराजस्यानुजो भ्राता भोजस्य प्राणपरित्यागसमये दीप्यमानमुखश्रियमवलोक्य प्राह—

एक एव सुहृद्धर्मो
निधनेऽप्यनुयाति यः ।
शरीरेण समं नाशं
सर्वमन्यच्च गच्छति ॥ ३२ ॥

न ततो हि सहायार्थे
माता भार्या च तिष्ठति ।
न पुत्रमित्रं न ज्ञाति-
र्धर्मस्तिष्ठति केवलः ॥ ३३ ॥

बलवानप्यशक्तोऽसौ
धनवानपि निर्धनः ।
श्रुतवानपि मूर्खश्च
यो धर्मविमुखो जनः ॥ ३४ ॥

इहैव नरकव्याधे-
श्चिकित्सां न करोति यः ।
गत्वा निरौषधस्थानं
स रोगी किं करिष्यति ॥ ३५ ॥

जरां मृत्युं भयं व्याधिं
यो जानाति स पण्डितः ।
स्वस्थस्तिष्ठेन्निषीदेद्वा
स्वपेद्वा केनचिद्धसेत् ॥ ३६ ॥

"O Noble one! Please have this letter handed over to the monarch. You should carry out the royal command".

When the younger brother of Vatsarāja noticed the radiant glory on the face of Bhoja at the moment when he was about to give up his life, he exclaimed.

Dharma alone is the true friend
Who follows one even in death.
When a man's body perishes
All others too perish, no doubt. (32)

At that moment neither mother
Nor one's wife stands by him for help
Nor sons nor friends, kinsmen either
Dharma alone stands by one's side. (33)

Though mighty, he's still a weakling,
Rolling in wealth, still he is poor,
Well-read in śāstras, still a fool,
Is the one averse to dharma. (34)

One who does not take proper care
Of his hellish ailments over here
What can he do when he reaches
The land devoid of medicines. (35)

He is learned who can well gauge
Old age and death fear and ailments
He stays healthy whether he stands
Sits or sleeps or remains merry. (36)

तुल्यजातिवयोरूपा
हतान्पश्यसि मृत्युना।
नहि तत्रास्ति ते त्रासो
वज्रवत् हृदयं तव ॥ ३७ ॥ इति।

ततो वैराग्यमापन्नो वत्सराजो भोजं 'क्षमस्व' इत्युक्त्वा प्रणम्य तं च रथे निवेश्य नगराद्बहिर्घने तमसि गृहमागमय्य भूमिगृहान्तरे निक्षिप्य भोजं ररक्ष। स्वयमेव कृत्रिमविद्याविद्भिः सुकुण्डलं स्फुरद्वक्त्रं निमीलितनेत्रं भोजराजमस्तकं कारयित्वा तच्चादाय राजभवनं गत्वा राजानं नत्वा प्राह—

'श्रीमता यदादिष्टं तत्साधितम्' इति। ततो राजा च पुत्रवधं ज्ञात्वा तमाह—वत्सराज! खड्गप्रहारसमये तेन पुत्रेण किमुक्तम् इति।

वत्सस्तत्पत्रमदात्। राजा स्वभार्याकरेण दीपमानाय्य तानि पत्राक्षराणि वाचयति—

मान्धाता च महीपतिः कृतयुगालङ्कारभूतो गतः
सेतुर्येन महोदधौ विरचितः क्वासौ दशास्यान्तकः।
अन्ये चापि युधिष्ठिरप्रभृतयो याता दिवं भूपते
नैकेनापि समं गता वसुमती मुञ्ज त्वया यास्यति ॥ ३८ ॥

Seeing death carrying away your peers
In age and lineage, of your own form
Still, you do not get overpowered by fear
Indeed your heart is made of thunderbolt. (37)

At this juncture, Vatsarāja developed a feeling of renunciation and made this plea to Bhoja, —"Do forgive me!".

And, bowing down to him, he seated Bhoja in the chariot and, within the outskirts of the city, enveloped in dark clouds, he took him to his house and kept him safely in an underground chamber. After that, through some experts who were adept in such artificial tricks he had the head of Prince Bhoja with his bright face and eyes closed well-fabricated and it was adorned with nice ear-rings. Carrying that in his hand, he proceeded towards the royal mansion and prostrating himself before the king he thus addressed him— "Whatever has been ordered by the glorious lord has been achieved".

Understanding that the son had been killed, the king asked him— "O Vatsarāja! At the moment when his head was being slashed by the sword what did the son say?"

Vatsarāja handed over the letter written on the leaf. The king had a lamp brought over there by his wife and started reading the letter.

King Māndhāta, the adornment of Kṛta age is gone,
Where is the slayer of Rāvaṇa who bridged the ocean?
Other kings like Yudhiṣṭhira too have gone to heaven,
With none the kingdom went, with you, Munja! sure it will go. (38)

राजा च तदर्थं ज्ञात्वा शय्यातो भूमौ पपात । ततश्च देवीकरकमलचालितचैलाञ्चलानिलेन ससंज्ञो भूत्वा —

'देवि मां मा स्पृश, हा हा पुत्रघातिनम्' इति विलपन्कुरर इव द्वारपालानानाय्य 'ब्राह्मणानानयत' इत्याह ।

ततः स्वाज्ञया समागतान्ब्राह्मणान्नत्वा 'मया पुत्रो हतः । तस्य प्रायश्चित्तं वदध्वम्'

इति वदन्तं ते तमूचुः —राजन् ! सहसा वह्निमाविश इति ।

ततः समेत्य बुद्धिसागरः प्राह—यथा त्वं राजाधमः तथैवामात्याधमो वत्सराजः । तुभ्यं किल राज्यं दत्त्वा सिन्धुलनृपेण तेन त्वदुत्सङ्गे भोजः स्थापितः तच्च त्वया पितृव्येणान्यत् कृतम् ।

कतिपयदिवसस्थायिनि
मद्रकारिणि यौवने दुरात्मानः ।
विदधति तथाऽपराधं
जन्मैव तेषां यथा वृथा भवति ॥ ३९ ॥

As the import of what had been written dawned upon him, the king fell down to the ground from his couch. He was brought to his sense by the breeze as the queen started fanning him with the skirts of her outer garment with her own lotus–like hand.

"O queen! do not touch me! Oh what horror! I am the murderer of my son".

Lamenting in this fashion like an osprey, he summoned his door-keepers and told them "Have the holy brāhmaṇas brought in !"

Then, having prostrated himself before the brāhmaṇas who had come over there at his bid, he exclaimed, "I have killed my son. Tell me how I can expiate."

To that king who thus addressed them the brāhmaṇas replied, "O King! You should immediately enter the flames".

Then Buddhisāgara approached the king and told, him, "Just as you are the meanest of kings, Vatsarāja is the meanest among ministers. Having bestowed the kingdom on you, King Sindhula had placed Bhoja in your own lap. And you, the uncle acted contrarily."

In the youth that lasts but for a few days
As source for excitement, the wicked ones
Indulge in such despicable actions
That render their whole existence wasteful.
(39)

सन्तस्तृणोत्सारणमुत्तमाङ्गा-
त्सुवर्णकोट्यर्पणमामनन्ति ।
प्राणव्ययेनापि कृतोपकाराः
खलाः परे वैरमिवोद्वहन्ति ॥ ४० ॥

उपकारश्चापकारो वा
यस्य व्रजति विस्मृतिम् ।
पाषाणहृदयस्यास्य
जीवतीत्यभिधा मुधा ॥ ४१ ॥

यथाङ्कुरः सुसूक्ष्मोऽपि
प्रयत्नेनाभिरक्षितः ।
फलप्रदो भवेत्काले
तथा लोकः सुरक्षितः ॥ ४२ ॥

हिरण्यधान्यरत्नानि
धनानि विविधानि च ।
तथान्यदपि यत्किञ्चि
त्प्रजाभ्यः स्युर्महीभृताम् ॥ ४३ ॥

राज्ञि धर्मिणि धर्मिष्ठाः
पापे पापपराः सदा ।
राजानमनुवर्तन्ते
यथा राजा तथा प्रजाः ॥ ४४ ॥

Giving relief of but a grass from the head, the virtuous
Will take as equal to the gift of ten millions of gold.
The wicked one who has been saved at the risk of one's life
Takes even the smallest offence, a fit case for revenge. (40)

One who forgets the services received
From others and disservices as well,
In vain the appellation of 'living'
Is bestowed on that one of granite heart. (41)

Even like the minute embryo nurtured
With great efforts becoming a fine tree
A person on whom good care is bestowed
Will be showing results in course of time. (42)

Gold, food grains and precious jewels,
Wealth from varieties of sources
Whatsoever belongs to the king
Is equally for all subjects. (43)

Righteous the king, subjects stay virtuous
If unrighteous so the subjects will be.
They follow the footsteps of the ruler,
Even like the king, the subjects will be. (44)

ततो रात्रावेव वह्निप्रवेशनं निश्चितवति राज्ञि सर्वे सामन्ताः पौराश्च मिलिताः । 'पुत्रं हत्वा पापभयाद् भीतो नृपतिर्वह्निं प्रविशति' इति किंवदन्ती सर्वत्राजनि । ततो बुद्धिसागरो द्वारपालमाहूय न केनापि भूपालभवनं प्रवेष्टव्यमित्युक्त्वा नृपमन्तः पुरे निवेश्य सभायामेकाकी सन्नुपविष्टः ।

ततो राजमरणवार्तां श्रुत्वा वत्सराजः सभागृहमागत्य बुद्धिसागरं नत्वा शनैः प्राह—तात ! मया भोजराजो रक्षितः, इति । बुद्धिसागरश्च कर्णे तस्य किमप्यकथयत् । तच्छ्रुत्वा वत्सराजश्च निष्क्रान्तः ।

ततो मुहूर्तेन कोऽपि करकलितदन्तीन्द्रदन्तदण्डो विरचितप्रत्यग्रजटाकलापः कर्पूरकरम्बितभासितोद्वर्तितसकलतनुमूर्तिमान्मन्मथ इव स्फटिककुण्डलमणिमण्डितकर्णयुगलः कौशेयकौपीनो मूर्तिमाञ्चन्द्रचूड इव सभां कापालिकः समागतः ।

तं वीक्ष्य बुद्धिसागरः प्राह—

योगीन्द्र ! कुत आगम्यते । कुत्र ते निवेशश्च । कापालिके त्वयि चमत्कारकारी कलाविशेष औषधविशेषोऽप्यस्ति ।

योगी प्राह—

When the king took the decision of entering the flames in the night itself, all feudatory chiefs and citizens assembled over there. "Having killed the son, the king has become afraid of incurring the sin and now is entering the flames" Such a rumour spread everywhere. Buddhisāgara summoned the door-keeper and told him that no one was to be given entry into the royal mansion. Then, he seated himself in the assembly hall, all by himself, after having reached the king to the inner apartments.

On gathering the news about the king courting death, Vatsarāja entered the assembly hall and bowing down to Buddhisāgara he spoke in a low voice, "Revered father! I have protected King Bhoja." Budhisāgara too whispered something into his ears. After hearing that Vatsarāja departed.

There then entered, all of a sudden a certain Kāpālika who was holding in his hand a distaff of elephant tusk. His long tresses of hair had been twisted and arranged on his crest, his entire body was anointed with the paste of ashes mixed with camphor and the two ears were adorned with crystal rings. He looked like the embodiment of the god whose crest is adorned with the moon and he was clad in a silken loin cloth.

On espying him Buddisāgara asked him—

"O Lord of the Yogins! Wherefrom are you coming? Where do you have your abode? Being a Kāpālika you must be in possession of some wonderful accomplishments and must be having special knowledge of medicines."

The yogin replied—

देशे देशे भवनं
भवने भवने तथैव भिक्षान्नम्।
सरसि च नद्यां सलिलं
शिवशिवतत्त्वार्थयोगिनां पुंसाम्॥ ४५॥

ग्रामे ग्रामे कुटी रम्या
निर्झरे निर्झरे जलम्।
भिक्षायां सुलभं चान्नं
विभवैः किं प्रयोजनम्॥ ४६॥

देव ! अस्माकं नैको देशः। सकलभूमण्डलं भ्रमामः। गुरूपदेशे तिष्ठामः। निखिलं भुवनतलं करतलामलकवत्पश्यामः। सर्पदष्टं विषव्याकुलं रोगग्रस्तं शस्त्रभिन्नशिरस्कं कालशिथिलितं तत्क्षणादेव विगतसकलव्याधिसञ्चयं कुर्मः इति।

राजापि कुड्यान्तर्हित एव श्रुतसकलवृत्तान्तः सभामागतः कापालिकं दण्डवत्प्रणम्य 'योगीन्द्र, रुद्रकल्प, परोपकारपरायण, महापापात्मना मया हतस्य पुत्रस्य प्राणदानेन मां रक्ष' इत्याह।

अथ कापालिकोऽपि 'राजन्! मा भैषीः। पुत्रस्ते न मरिष्यति। शिवप्रसादेन गृहमेष्यति। परं श्मशानभूमौ बुद्धिसागरेण सह होमद्रव्याणि प्रेषय' इत्यवोचत्।

ततो राज्ञा 'कापालिकेन यदुक्तं तत्सर्वं तथा कुरु' इति बुद्धिसागरः प्रेषितः। ततो रात्रौ गूढरूपेण भोजोऽपि तत्र नदीपुलिने नीतः। योगिना भोजो जीवितः, इति प्रथा च समभूत्।

"For those seeking the real truth of Śiva
The auspicious one, a home is there always
In each village, plenty of food as alms
And enough water in ponds and rivers. (45)

In each village is a charming cottage,
Excellent water in each cataract,
Plenty of food comes in the form of alms,
Where then is the need for wealth and money?
(46)

My lord! We have no particular land of our own. We wander all over the globe. We abide by our preceptor's instructions. We behold the world entire like the berry of an *amla* held in the palm. Whether a person is affected by poison from a snake bite, afflicted by disease, his head split by a weapon or has become debilitated by old age, we can give him immediate relief from all such ailments."

The king who had listened to everything, concealed as he was by the wall, now entered the assembly and prostrating himself before the Kāpālika addressed him thus—"O great one among the yogins! Peer to Rudra! You who are always intent on rendering service to others! You ought to save me by restoring the life of the son who has been put to death by me, wicked sinner as I am."

Then, the Kāpālika replied thus, "O, king! Have no fear. Your son will not die. By the grace of Lord Śiva he will come home but you should send the sacrificial materials to the cremation ground through Buddhisāgara"

Then, with these instructions, "Do whatever has been ordered by the Kāpalika". the king despatched Buddhisāgara (on the task). Later, in the night Bhoja too was brought to the sandy bank of the river. It became publicised that Bhoja had been brought to life by the Yogin.

ततो गजेन्द्रारूढो वन्दिभिः स्तूयमानो भेरीमृदङ्गादिघोषैर्जगदब्धिरीकुर्वन्पौरामात्यपरिवृतो भोजराजो राजभवनमगात् । राजा च तमालिङ्ग्य रोदिति । भोजोऽपि रुदन्तं मुञ्जं निवार्यास्तौषीत् ।

ततः सन्तुष्टो राजा निजसिंहासने सन्निवेश्य छत्रचामराभ्यां भूषयित्वा तस्मै राज्यं ददौ । निजपुत्रेभ्यः प्रत्येकमेकैकं ग्रामं दत्त्वा परमप्रेमास्पदं जयन्तं भोजसकाशे निवेशयामास । ततः परलोकपरित्रातो मुञ्जोऽपि निजपट्टराज्ञीभिः सह तपोवनभूमिं गत्वा परं तपस्तेपे । ततो भोजभूपालश्च देवब्राह्मणप्रसादाद्राज्यं पालयामास ।

शैले शैलविनिश्चलं च हृदयं मुञ्जस्य तस्मिन्क्षणे ।
भोजे जीवति हर्षसञ्चयसुधाधारांबुधौ मज्जति ।।
स्त्रीभिः शीलवतीभिरेव सहसा कर्तुं तपस्सत्वरे ।
मुञ्जे मुञ्चति राज्यभारमभजत्त्यागैश्च भोगैर्नृपः ।। *

इति भोजराजस्य राजप्राप्तिप्रबन्धः ।

King Bhoja mounted a lordly elephant and, eulogised by panegyrics and with the deafening roar of kettledrums, tabours and such instrument proceeded along, accompanied by the citizens and ministers. The king embraced him hard and started weeping. Bhoja consoled the king who was weeping and made him happy.

Thereafter, with great delight, the king had Bhoja seated on his own throne and bestowing upon him the parasol and chowries transferred the kingdom to him. To each one of his own sons he gave one separate village and, Jayanta who was the most beloved of all was entrusted to the care of Bhoja. Anxious as he was about his life in the next world, Muñja then proceeded to the penance groves along with his consecrated queens for indulging in meditations. King Bhoja too looked after the welfare of his subjects with the blessings of the gods and the holy brahmanas.

Munja's heart stood still like a mountain's rock at that moment
Bhoja alive, it sank into an ocean of nectar.
And when, with his virtuous wives he left for the penance groves,
Bhoja carried the royal load with enjoyments and gifts *

(Here ends the narrative on Bhoja's accession to the throne)

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* This verse which appears at the end of the narrative as number 328 fits in better here. It might be an interpollation also. In any case it could not have been the concluding verse.

२—भोजराजस्य विद्वत्प्रियता

ततो मुञ्जे तपोवनं याते बुद्धिसागरं मुख्यामात्यं विधाय स्वराज्यं बुभुजे भोजराजभूपतिः। एवमतिक्रामति काले कदाचिद्राज्ञा क्रीडतोद्यानं गच्छता कोऽपि धारानगरवासी विप्रो लक्षितः। स च राजानं वीक्ष्य नेत्रे निमील्यागच्छन् राज्ञा पृष्टः—

द्विज ! त्वं मां दृष्ट्वा न स्वस्तीति जल्पसि। विशेषेण लोचने निमीलयसि। तत्र को हेतुरिति।

विप्र आह—देव ! त्वं वैष्णवोऽसि। विप्राणां नोपद्रवं करिष्यसि। ततस्त्वत्तो न मे भीतिः। किं तु कस्मैचित्किमपि न प्रयच्छसि। तेन तव दाक्षिण्यमपि नास्ति। अतस्ते किमाशीर्वचसा। किं च प्रातरेव कृपणमुखावलोकनात्परतोऽपि लाभहानिः स्यादिति लोकोक्त्या लोचने निमीलिते।

अपि च—

प्रसादो निष्फलो यस्य
कोपश्चापि निरर्थकः।
न तं राजानमिच्छन्ति
प्रजाः षण्डमिव स्त्रियः॥ ४७॥

अप्रगल्भस्य या विद्या
कृपणस्य च यद्धनम्।
यच्च बाहुबलं भीरो
र्व्यर्थमेतत् त्रयं भुवि॥ ४८॥

2. BHOJA AS THE PATRON OF SCHOLARS

After Muñja's departure to the penance groves King Bhoja started ruling over his kingdom installing Buddhisāgara as his prime minister. As time rolled on like this, once it happened, the king spotted one brāhmaṇa, a resident of his Dhāra kingdom, as he was proceeding towards his pleasure garden. Seeing that he had closed his eyes as the king approached him he was thus questioned by the king—

"O brāhmaṇa! On seeing me, you are not bestowing your benedictions. On the other hand, you are closing your eyes. On what account is it?"

The brāhmaṇa replied, "Your Majesty! You are a Viṣṇu worshipper. You will not do any harm to the brāhmaṇas. Therefore, I have no occasion to be afraid of you. Still, you do not give anything to anybody. You are, therefore, lacking in generosity. In that case, what purpose is served by bestowing blessings on you? Moreover, there is a saying amongst the people that, by looking at the face of a miser in the morning, one will be put to some loss in the later part of the day, on which account I have closed my eyes.

And this too,

Subjects do not opt for a king
Whose grace is of little avail
Whose wrath, too is ineffective
As women don't choose a eunuch. (47)

These three things turn but futile in this world,
Instructions given to one without spirit
Wealth accruing to the miserly ones,
Might of arms in the timid ones as well.
(48)

देव ! मत्पिता वृद्धः काशीं प्रति गच्छन्मया शिक्षां पृष्टः—

तात ! मया किं कर्तव्यमिति । पित्रा चेत्थमभ्यधायि—

यदि तव हृदयं विद्वन् सुनयं
स्वप्नेऽपि मा स्म सेविष्ठाः ।
सचिवजितं षण्डजितं
युवतिजितं चैव राजानम् ॥ ४९ ॥

पातकानां समस्तानां
द्वे परे तात पातके ।
एकं दुःसचिवो राजा
द्वितीयं च तदाश्रयः ॥ ५० ॥

अविवेकमतिर्नृपति-
र्मन्त्रिषु गुणवत्सु वक्रितग्रीवः ।
यत्र खलाश्च प्रबला-
स्तत्र कथं सज्जनावसरः ॥ ५१ ॥

राजा सम्पत्तिहीनोऽपि
सेव्यः सेव्यगुणाश्रयः ।
भवत्याजीवनं तस्मा—
त्फलं कालान्तरादपि ॥ ५२ ॥

अदातुर्दाक्षिण्यं नहि भवति । देव ! पुरा कर्णदधीचिशिबिविक्रम-प्रमुखाः क्षितिपतयो यथा परलोकमलंकुर्वाणा निजदानसमुद्भूतदिव्यन-वगुणैर्निवसन्ति महीमण्डले, तथा किमपरे राजानः ।

Your Majesty! As my aged father was departing for Kāśi, I asked him for my own benefit and instruction—

"Dear father! What are the things to be done by me?" It was thus my father replied.

If your heart's attuned to good policy
Do not, even in a dream serve a king,
Who is overawed by his ministers
Or controlled by eunuchs or young women. **(49)**

Of all that is counted as sins
These two are the worst, my dear son!
A king with a bad minister
And the service of such master. **(50)**

How does an upright person get a chance
Where the king lacks in discrimination
And is averse to virtuous counsellors
And where wicked mischief-mongers prevail? **(51)**

A king who is worthy of being served
Should be served even though lacking in wealth.
So long as his life lasts there is a chance
Of getting results as time progresses. **(52)**

A monarch who does not part with anything will never be magnanimous. Your Majesty! Those rulers of yore like Karṇa, Dadhīci, Śibi and Vikrama became adornments to the celestial world and are alive even today because of their noble and divine qualities sprung from benevolent acts. Do you think other rulers have an existence like that?

देहे पातिनि का रक्षा
यशो रक्ष्यमपातवत्।
नरः पतितकायोऽपि
यशःकायेन जीवति ॥ ५३ ॥

पण्डिते चैव मूर्खे च
बलवत्यपि दुर्बले।
ईश्वरे च दरिद्रे च
मृत्योस्सर्वत्र तुल्यता ॥ ५४ ॥

निमेषमात्रमपि ते
वयो गच्छन्न तिष्ठति।
तस्माद्देहेष्वनित्येषु
कीर्त्तिमेकामुपार्जयेत् ॥ ५५ ॥

जीवितं तदपि जीवितमध्ये
गण्यते सुकृतिभिः किमु पुंसाम्।
ज्ञानविक्रमकलाकुललज्जा
त्यागभोगरहितं विफलं यत् ॥ ५६ ॥

राजापि तेन वाक्येन पीयूषपूरस्नात इव परब्रह्मणि लीन इव, लोचनाभ्यां हर्षाश्रूणि मुमोच। प्राह च द्विजम्—

विप्रवर! शृणु—

सुलभाः पुरुषा लोके
सततं प्रियवादिनः।
अप्रियस्य च पथ्यस्य
वक्ता श्रोता च दुर्लभः ॥ ५७ ॥

Why protect the body that perishes?
One's renown should always be protected.
After the bodily form perishes,
The form of his renown survives for long. (53)

Death reacts evenly to all,
To the scholar and to the fool,
The mighty one and the weakling,
To the richest and to the poor. (54)

Your advancing age will not e'r
Make a pause for just one second.
Body being not immortal,
One should try for earning renown. (55)

That life lacking in knowledge, prowess and fine-arts
Family pride, renunciation and enjoyments
Held as futile; how will they be counted as life
By the blessed ones as a part of human life.(56)

The king too, listening to these words felt as if he had been bathed in a stream of nectar, or become immersed in the bliss of Brahman and tears of joy started gushing from his eyes. And he spoke to the brāhmaṇa--

O noble brāhmaṇa! Do listen to me --

This world no doubt abounds in such persons
Who always speak what is pleasant to hear.
Rare are persons who speak what is wholesome
Yet not pleasing and rare are hearers too. (57)

मनीषिणः सन्ति न ते हितैषिणो
हितैषिणः सन्ति न ते मनीषिणः ।
सुहृच्च विद्वानपि दुर्लभो नृणां
यथौषधं स्वादु हितं च दुर्लभम् ॥ ५८ ॥ इति ।

विप्राय लक्षं दत्वा 'किं ते नाम' इत्याह । विप्रः स्वनाम भूमौ लिखति । 'गोविन्दः' इति । राजा वाचयित्वा—विप्र ! प्रत्यहं राजभवनमागन्तव्यम् । न ते कश्चिन्निषेधः । विद्वांसः कवयश्च कौतुकात्सभामानेतव्याः । कोऽपि विद्वान् खलु न दुःखभागस्तु । एनमधिकारं पालय, इत्याह ।

एवं गच्छत्सु कतिपयदिवसेषु राजा विद्वत्प्रियो दानवित्तेश्वर इति प्रथामगात् । ततो राजानं दिदृक्षवः कवयो नानादिग्भ्यः समागताः । एवं वित्तादि-व्ययं कुर्वाणं राजानं प्रति कदाचिन्मुख्यामात्येनेत्थमभ्यधायि ।

'देव ! राजानः कोशबलाः एव विजयिनः नान्ये ।

स जयी वरमातङ्गा
यस्य तस्यास्ति मेदिनी ।
कोशो यस्य स दुर्धर्षो
दुर्गं यस्य स दुर्जयः ॥ ५९ ॥

देव ! लोकं पश्य—

Wise men are there, but not all of them well-wishers,
Well-wishers too are there, not all of them are wise
A friend who is sagacious is rare in the world,
Even like a potent medicine that's tasty (58)

With these words he bestowed a lac on the learned brāhmaṇa and asked him, "What is your name?". The brāhmaṇa wrote his name on the ground. It was Govinda. After having perused it, he said," O learned brāhmaṇa! You must come to the palace every day. There are no restrictions for you. Scholars and poets should be brought to the assembly with enthusiasm and interest. Let it not happen that any person of scholarly attainments is ever in distress. You should kindly take over the responsibility of this office."

As days passed on like this, the king earned the reputation of being attached to scholars and a generous bestower of wealth. From now on, poets started coming over there from various quarters. The king who was squandering his wealth in this fashion was once addressed by his prime minister--

Your Majesty! The strength of the ruler lies in his wealth and they alone are victorious who have a well-filled treasury, not others.

A king who has got such lands that abound
In noble tuskers remains victorious.
With well-filled treasury, unassailable
And well-fortified he is invincible (59)

Your Majesty! Behold the world!

प्रायो धनवतामेव
धने तृष्णा गरीयसी ।
पश्य कोटिद्वयासक्तं
लक्षाय प्रवणं धनुः ॥ ६० ॥

इति राजा च तमाह—

दानोपभोगवन्ध्या या
सुहृद्भिर्या न भुज्यते ।
पुंसां समाहिता लक्ष्मी-
रलक्ष्मीः क्रमशो भवेत् ॥ ६१ ॥

इत्युक्त्वा राजा तं मन्त्रिणं निजपदाद् दूरीकृत्य तत्पदेऽन्यं निवेशयामास । आह च तम्—

लक्षं महाकवेर्देयं
तदर्धं विबुधस्य च ।
देयं ग्रामैकमर्थ्यस्य
तस्याप्यर्धं तदर्थिनः ॥ ६२ ॥

यश्च मे अमात्यादिषु वितरणनिषेधमनाः स हन्तव्यः । उक्तं च ।

यद्ददाति यदश्नाति
तदेव धनिनां धनम् ।
अन्ये मृतस्य क्रीडन्ति
दारैरपि धनैरपि ॥ ६३ ॥

It's the rich one possessed of crores
Who still craves for money in lakhs.
*The bow possessed of two koṭis**
*Is still intent on the lakṣa.** (60)

[*Koṭi means ten millions and also the two ends of a bow. Lakṣa means target.]

And the king too replied to him --

"Of the whole wealth gathered by a person
What's not bestowed as gifts what's not enjoyed,
Or given for the enjoyment of friends,
Will, in due course, become no wealth at all."
(61)

With these words the king removed the minister from his post and appointed some one else to that office. And he thus addressed him --

"Give one lac to an exalted poet,
One half of it to a learned scholar.
Bestow one village on the half-scholar
Half of it to the one who comes craving." (62)

And this also, among ministers and officials, whoever is found unwilling to bestow grants is to be put to death. And it has been mentioned.

"What is disbursed and whatever is enjoyed
Only these are a wealthy man's riches.
After his death others will make merry
With his hoarded wealth and his wives as well.
(63)

प्रियः प्रजानां दातैव
न पुनर्द्रविणेश्वरः ।
अयच्छन्कांक्ष्यते लोकै—
र्वारिदो न तु वारिधिः ॥ ६४ ॥

संग्रहैकपरः प्रायः
समुद्रोऽपि रसातले ।
दातारं जलदं पश्य
गर्जन्तं भुवनोपरि ॥ ६५ ॥

एवं वितरणशालिनं भोजराजं श्रुत्वा कश्चित्कलिङ्गदेशात्कविरुपेत्य मासमात्रं तस्थौ । न च क्षोणीन्द्रदर्शनं भवति । आहारार्थे पाथेयमपि नास्ति । ततः कदाचिद्राजा मृगयाभिलाषी बहिर्निर्गतः । स कविर्दृष्ट्वा राजानमाह—

'दृष्टे श्रीभोजराजेन्द्रे
गलन्ति त्रीणि तत्क्षणात् ।
शत्रोः शस्त्रं कवेः कष्टं
गौरवञ्च मनीषिणाम् ॥ ६६ ॥

राजा लक्षं ददौ । ततस्तस्मिन् मृगयारसिके राजनि कश्चन पुलिन्दपुत्रो गायति । तद्गीतमाधुर्येण तुष्टो राजा तस्मै पुलिन्दपुत्राय पञ्चलक्षं ददौ । तदा कविस्तद्दानेऽत्युन्नतं किरातपोतं च दृष्ट्वा नरेन्द्रपाणिकमलस्थपङ्कजमिषेण राजानं वदति—

It is the donor alone who is liked
By the subjects, not the lord of treasures.
As people love rain-clouds that send showers
Not the ocean that gives them no water (64)

Behold the ocean that gathers water
Staying down below in the nether-world
And do look at the cloud, the great donor,
Who hovers over the earth and thunders. (65)

Having heard about such reputation of King Bhoja, as a generous donor, a certain poet from the Kaliṅga land came and stayed over there for a month. He was still unable to get an interview with the monarch. He had no means of sustaining himself even for the return journey. One day, it happened that the king came out, keen as he was for a hunting expedition. On espying the king the poet declared --

"Three are the things that do fall down forthwith
At the sight of the grand monarch Bhoja,
Weapons of the foe, the poet's distress,
And the grandeur of all learned scholars. (66)

The king gave him a lac. While he was engaged in the sylvan sport of hunting, he came across a youth belonging to the forest tribe who was singing. Delighted by the sweet melody of the song the king bestowed five lacs on the son of the forester. Then the poet who had been a witness to the forest lad being thus elevated by the gift spoke to the king under the pretext of addressing the lotus which he was holding in his lotus-like hand.

एते हि गुणाः पङ्कज
सन्तोऽपि न ते प्रकाशमायान्ति ।
यल्लक्ष्मीवसतेस्तव
मधुपैरुपभुज्यते कोशः ॥ ६७ ॥

भोजस्तमभिप्रायं ज्ञात्वा पुनर्लक्षमेकं ददौ । ततो राजा ब्राह्मणमाह—

प्रभुभिः पूज्यते विप्र
कलैव न कुलीनता ।
कलावान्मान्यते मूर्ध्नि
सत्सु देवेषु शम्भुना ॥ ६८ ॥

एवं वदति भोजे कुतोऽपि पञ्चषाः कवयः समागताः । तान्दृष्ट्वा राजा विलक्षण इवासीत्—'अद्यैव मयैतावद्वित्तं दत्तम्' इति । ततः कविस्तमभिप्रायं ज्ञात्वा नृपं पद्ममिषेण पुनः प्राह—

किं कुप्यसि कस्मैचन्
नवसौरभसाराय हि निजमधुने ।
यस्य कृते शतपत्र
तेऽद्य प्रतिपत्रं मृग्यते भ्रमरैः ॥ ६९ ॥

ततः प्रभुं प्रसन्नवदनमवलोक्य प्रकाशेन प्राह—

न दातुं नोपभोक्तुं च
शक्नोति कृपणः श्रियम् ।
किं तु स्पृशति हस्तेन
नपुंसक इव स्त्रियम् ॥ ७० ॥

All nice attributes though contained in you,
O Lotus! still they are not recognised.
Goddess Lakṣmi has abode in your womb
And it is enjoyed by the black bees too. (67)

Bhoja who understood the purport of the speech gave him another lac. Thereafter, the king addressed the brāhmaṇa.

Learned brahmin! The kings always admire
Artistic merit alone, not lineage.
Śambhu prefers the moon to all the gods
For his kalā, places him on his crest. (68)

[*Kalā means a digit of the moon, also fine arts.]

While Bhoja was discoursing like this, from somewhere five poets came over there. On seeing them the king became rather bewildered -- "I have already given enough of gifts today," was his thought. Divining the mind of the king one of the poets spoke to the king under the pretext of addressing the lotus once again.

O flower of hundred petals ! Why get excited
At the fragrance stealer, insearch of your sweet scent?
You should be getting angry against the black bees
That are pouncing upon each one of your petals?

Noticing that the king's face had cleared up and he was in a joyous mood, he continued.

A miser is unable to donate,
Nor is he able to enjoy his wealth
He can only have the feel of it all
Like the eunech who just touches his wife. (70)

एते हि गुणाः पङ्कज
सन्तोऽपि न ते प्रकाशमायान्ति ।
यल्लक्ष्मीवसतेस्तव
मधुपैरुपभुज्यते कोशः ॥ ६७ ॥

भोजस्तमभिप्रायं ज्ञात्वा पुनर्लक्षमेकं ददौ । ततो राजा ब्राह्मणमाह—

प्रभुभिः पूज्यते विप्र
कलैव न कुलीनता ।
कलावान्मान्यते मूर्ध्नि
सत्सु देवेषु शम्भुना ॥ ६८ ॥

एवं वदति भोजे कुतोऽपि पञ्चषाः कवयः समागताः । तान्दृष्ट्वा राजा विलक्षण इवासीत्—'अद्यैव मयैतावद्वित्तं दत्तम्' इति । ततः कविस्तमभिप्रायं ज्ञात्वा नृपं पद्ममिषेण पुनः प्राह—

किं कुप्यसि कस्मैचन्
नवसौरभसाराय हि निजमधुने ।
यस्य कृते शतपत्र
तेऽद्य प्रतिपत्रं मृग्यते भ्रमरैः ॥ ६९ ॥

ततः प्रभुं प्रसन्नवदनमवलोक्य प्रकाशेन प्राह—

न दातुं नोपभोक्तुं च
शक्नोति कृपणः श्रियम् ।
किं तु स्पृशति हस्तेन
नपुंसक इव स्त्रियम् ॥ ७० ॥

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O Lotus! still they are not recognised.
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Noticing that the king's face had cleared up and he was in a joyous mood, he continued.

A miser is unable to donate,
Nor is he able to enjoy his wealth
He can only have the feel of it all
Like the eunech who just touches his wife. (70)

याचितो यः प्रहृष्येत
दत्वा च प्रीतिमान्भवेत्।
तं दृष्ट्वाप्यथवा श्रुत्वा
नरः स्वर्गमवाप्नुयात् ॥ ७१ ॥

ततस्तुष्टो राजा पुनरपि कलिङ्गदेशवासिकवये लक्षं ददौ। ततः पूर्वकविः पुरः स्थितान्षट्कवीन्दृष्ट्वाह—

'हे कवयः ! अत्र महासरस्सेतुभूमौ वासी राजा यदा भवनं गमिष्यति तदा किमपि ब्रूत' इति। ते च सर्वे महाकवयोऽपि सर्वं राज्ञः प्रथमचेष्टितं ज्ञात्वावर्तन्त। तेष्वेकः सरोमिषेण नृपं प्राह—

आगतानामपूर्णानां
पूर्णानामपि गच्छताम्।
यदध्वनि न संघट्टो
घटानां तत्सरोवरम् ॥ ७२ ॥ इति।

तस्य राजा लक्षं ददौ। ततो गोविन्दपण्डितस्तान् कवीन्द्रान् दृष्ट्वा चुकोप। तस्य कोपाभिप्रायं ज्ञात्वा द्वितीयः कविराह—

कस्य तृषं न क्षपयसि पिबति
न कस्तव पयः प्रविश्यान्तः।
यदि सन्मार्गसरोवर
नक्रो न क्रोडमधिवसति ॥ ७३ ॥

One who is pleased when some one comes begging,
Becomes happy on bestowing a gift,
At sight of him or on hearing his tale,
A human being will attain heaven, (71)

The king who was much delighted gave the gift of another lac to the poet hailing from Kaliṅga land. Then the first poet who saw the six poets standing before the king told them --

O you poets! When the king who is encamped on the banks of this great lake proceeds homewards you must tell him something. All those great poets too had the foreknowledge of the king's actions. As if addressing the lake he thus spoke to the king.

Commendable is that lake in whose way,
There is no clash among the water jars,
As they proceed onwards to get filled up,
Or are carried away, being filled up. (72)

To him, the king gave a lac. At this juncture the learned poet Govinda became greatly angered on seeing those great poets. Having divined the cause of his anger the second poet exclaimed.

O lake, thriving by the charming pathway!
Whose thirst will you not be able to quench
Who will not enter and drink your waters
If the crocodile didn't live within you? (73)

राजा तस्मै लक्षद्वयं ददौ। तं च गोविन्दपण्डितं व्यापारपदाद्दूरीकृत्य 'त्वयापि सभायामागन्तव्यम्, परन्तु कस्यापि दौष्ट्यं न कर्तव्यम्' इत्युक्त्वा ततस्तेभ्यः प्रत्येकं लक्षं दत्त्वा स्वनगरमागतः। ते च यथायथं गताः।

ततः कदाचिद्राजा मुख्यामात्यं प्राह—

विप्रोऽपि यो भवेन्मूर्खः
स पुराद् बहिरस्तु मे।
कुम्भकारोऽपि यो विद्वा-
न्स तिष्ठतु पुरे मम॥ ७४॥ इति।

अतः कोऽपि न मूर्खोऽभूद्धारानगरे। ततः क्रमेण पञ्चशतानि विदुषां वररुचिबाणमयूररेफणहरिशङ्करकलिङ्गकर्पूरविनायकमदनविद्याविनोदकोकिलतारेन्द्रमुखा सर्वशास्त्रविचक्षणास्सर्वे सर्वज्ञाः श्रीभोजराजसभामलं चक्रुः। एवं स्थिते कदाचिद्विद्वद्वृन्दवन्दिते सिंहासनासीने कविशिरोमणौ कवित्वप्रिये विप्रप्रियबान्धवे भोजेश्वरे द्वारपाल एत्य प्रणम्य व्यजिज्ञपत्—

'देव! कोऽपि विद्वान्द्वारि तिष्ठति' इति। अथ राज्ञा प्रवेश्यताम् इत्याज्ञप्ते सोऽपि दक्षिणेन पाणिना समुन्नतेन विराजमानो विप्रः प्राह—

The king bestowed two lacs on him this time. Then, removing the learned poet Govinda from his office, the king told him, "You too should attend the assembly but should not be malicious towards anybody." With these words, bestowing a lac on each one of them separately, the king returned to his city. They too dispersed and went their own way.

Thereafter, once, the monarch spoke to the prime minister—

Let him get out of this city of mine,
The stupid one even if brahmin-born.
Even he may stay within my city,
***A potter who is a learned scholar.* (74)**

That was the order. From now on, no stupid person could be found in the city of Dhāra. And, in due course five hundred scholars adorned the royal assembly of King Bhoja, the foremost amongst whom were Vararuci, Bāna, Mayūra, Rephaṇa, Hariśankara, Kaliṅga, Karpūra, Vināyaka, Madana, Vidyāvinoda, Kokila and Tārendra, all of them well-versed in all the śastras and all omniscient. That being so, once it happened when the lord of the land, King Bhoja to whom groups of scholars always paid obeisance, who held the crest jewels among poets in great affection, who was highly appreciative of poetic compositions and was friendly towards learned brāhmaṇas, was seated on his royal throne, the gate-keeper entered and after bowing down to the king made this announcement—

"Your Majesty! A certain scholar is waiting outside." and on being ordered by the king, 'Let him be admitted' he was allowed entry and that brāhmaṇa, with his right hand uplifted thus addressed the king.

राजन्नभ्युदयोऽस्तु

राजा—**शंकरकवे ! किं पत्रिकायामिदम् ?**

कविः—**पद्यम्**

राजा—**कस्य**

कविः—**तवैव भोजनृपते !**

राजा—**तत्पठ्यताम्**

कविः—**पठ्यते**

एतासामरविन्दसुन्दरदृशां
द्राक्चामरान्दोलना-
दुद्वेल्लद्भुजवल्लिकङ्कणझणत्कारः
क्षणं वार्यताम् ॥ ७५ ॥

यथा यथा भोजयशो विवर्धते
सितां त्रिलोकीमिव कर्तुमुद्यताम् ।
तथा तथा मे हृदयं विदूयते
प्रियालकालीधवलत्वशङ्कया ॥ ७६ ॥

ततो राजा शङ्करकवये द्वादशलक्षं ददौ । सर्वे विद्वांसश्च विच्छायवदना बभूवुः । परं कोऽपि राजभयान्नावदत् । राजा च कार्यवशाद् गृहं गतः । ततो विभूपालां सभां दृष्ट्वा विबुधगणस्तं निनिन्द—

अहो नृपतेरज्ञता । किमस्य सेवया । वेदशास्त्रविचक्षणेभ्यः स्वाश्रयकविभ्यः केवलं लक्षमदात् । असौ च केवलं ग्राम्यः कविः शङ्करः । किमस्य प्रागल्भ्यम् ।

Hail Thee O, king!

Poet Śaṅkara! What's in this parchment?

A poem.

On whom?

On thyself, Lord!

Then read it!

I read.

Stop for a while the bangle's jingle of these
lotus-eyed maids.
As they move to and fro the chowries with
creeper-like arms. (75)

When the renown of King Bhoja starts sprea-
ding out
As if attempting to whiten all the three worlds
My heart starts getting into an apprehension
That my darling's curly tresses may get
whitened. (76)

Thereupon, the king bestowed twelve lacs on the poet Śankara. All the scholars turned pale in their countenance. Still, no one could speak, out of their dread for the king. And the king too, left the assembly since he had to attend to some other work. Noticing that the king was not there any more in the assembly hall, the scholars started deriding him.

"Oh, the ignorance of the monarch! Of what avail our services? To his own court poets, well-versed in scriptures and śāstras, fully dependent on him, he gave just one lac each. And here this poet Śaṅkara is one coming form the village. What is his accomplishment?"

३. कालिदासस्य आगमनम्

इत्येवं कोलाहलरवे जाते कश्चिदभ्यगात्कनकमणिकुण्डलशाली दिव्यांशुकप्रावरणो नृपकुमार इव मृगमदपङ्ककलङ्कितगात्रो नवकुसुमसमभ्यर्चितशिराः चन्दनाङ्गरागेण विलोभयन्विलास इव मूर्तिमान् कवितेव तनुमाश्रितः यच्छृंगाररसस्य स्यन्द इव सरस्यन्दो महेन्द्र इव महीवलयं प्राप्तो विद्वान्। तं दृष्ट्वा सा विद्वत्परिषद् भ्रमकौतुकयोःपात्रमासीत्। स च सर्वान् प्रणिपत्य प्राह—

कुत्र भोजनृपः इति।

ते तमूचुः—'इदानीमेव सौधान्तरं गतः' इति।

ततोऽसौ प्रत्येकं तेभ्यस्ताम्बूलं दत्वा गजेन्द्रकुलगतो मृगेन्द्र इवासीत्। ततः स महापुरुषः शङ्करकविप्रदानेन कुपितांस्तान्बुद्ध्वा प्राह—

भवद्भिः शङ्करकवये द्वादशलक्षानि प्रदत्तानीति न मन्तव्यम्। अभिप्रायस्तु राज्ञो नैव बुद्धः। यतः शङ्करपूजने प्रारब्धे शङ्करकविस्त्वेकेनैव लक्षेण पूजितः। किन्तु तन्निष्ठांस्तान्नाम्ना विभ्राजितानेकादशरुद्राच्छंकरानप्रत्यक्षान् ज्ञात्वा तेषां प्रत्येकमेकैकं लक्षं तस्मै शङ्करकवय एव शङ्करमूर्तये प्रदत्तमिति राज्ञोऽभि प्रायः' इति।

3. THE ARRIVAL OF KĀLIDĀSA

When an uproar arose like this there came in, a great scholar whose ears were adorned with golden ear-rings beset with gems, who was clad in a robe of celestial glory, who looked like a prince, his body anointed with fragrant musk-paste and head well adorned with fresh flowers, shining bright with the smear of sandal paste on his body and looking as if he were the very incarnation of beauty or a poetic composition abounding in amorous languor, even like Lord Indra descended down to the earthly world. On seeing him, that assembly of scholars became subjected to wonder and apprehension as well. He on his part greeted all of them with reverence and then asked,

"Where is King Bhoja?"

They replied: "He has just now gone to another palace"

Then he gave a betel leaf to each one of them and, as he stayed there, he looked like a lion amongst the herd of lordly tuskers. Having divined that they were angered over Bhoja's munificence towards the poet Śankara that person of noble bearing spoke to them.

"You should not take it this way that the king has bestowed twelve lacs on Poet Śankara. You have not understood what the king had in his mind. For, at the start of the worshipping of Śankara, the poet Śaṅkara was worshipped with one lac. But then having divined that eleven other Śaṅkaras (Rudras) were there who were not physically visible, he bestowed one lac each meant for each one of them on the poet Śaṅkara who is the embodiment of Lord Śaṅkara himself. This was the purport of the king's action."

सर्वेऽपि चमत्कृतास्तेन ।

ततः कोऽपि राजपुरुषः तद्विद्वत्स्वरूपं राज्ञे निवेदयामास । राजा च स्वमभिप्रायं साक्षाद्विदितवन्तं तं महेशमिव महापुरुषं मन्यमानः सभामभ्यगात् । स च 'स्वस्ति' इत्याह राजानम् । राजा च तमालिंग्य प्रणम्य निजकरकमलेन तत्करकमलमवलम्ब्य सौधान्तरं गत्वा प्रोत्तुङ्गगवाक्ष उपविष्टः प्राह—

विप्र ! भवन्नाम्ना कान्यक्षराणि सौभाग्यावलम्बितानि । कस्य वा देशस्य भवद्विरहः सुजनान् बाधन्ते' इति ।

ततः कविः लिखति राज्ञो हस्ते 'कालिदासः' इति । राजा वाचयित्वा पादयोः पतति ।

ततस्तत्रासीनयोः कालिदासभोजराजयोरासीत्सन्ध्या । राजा 'सखे ! सन्ध्यां वर्णय' इत्यवादीत् । कालिदासः—

व्यसनिनि इव विद्या क्षीयते पङ्कजश्री-
र्गुणिनि इव विदेशे दैन्यमायान्ति भृङ्गाः ।
कुनृपतिरिव लोकं पीडयत्यन्धकारो
धनमिव कृपणस्य व्यर्थतामेति चक्षुः ।। ७७ ।।

All of them were wonderstruck on hearing this.

Then, one of the royal emissaries informed the king about the facts relating to that great scholar. The monarch too felt that the great and noble person who had correctly divined his intentions must be some one like Lord Śiva himself and he proceeded towards the assembly hall. He greeted the king with a pronouncement of benediction. The king held him in an embrace and, after bowing down to him he held the visitor's lotus hand in his own lotus hand. Then, seated on the high altar on the elevated window, the king questioned him—

"O brāhmaṇa! Which are the letters that have become blessed by their jointly constituting your name? Which is the land whose virtuous inhabitants are grief-striken due to your absence?"

Thereupon, the poet inscribed the word Kālidāsa on the palm of the king. Having read that, the king fell at his feet.

As King Bhoja was seated there (in conversation) with Kālidāsa, evening closed in. The king asked him: "Dear friend! Do you kindly describe the evening." Kālidāsa spoke,

The charm of the lotus wanes like learning in the vicious
The bees feel depressed like the virtuous in a foreign land
Darkness harasses people like an oppressive monarch
And the eye becomes useless like a miser's hoarded wealth. (77)

पुनश्च राजानं स्तौति कविः—

उपचारः कर्तव्यो
यावदनुत्पन्नसौहृदाः पुरुषाः ।
उत्पन्नसौहृदाना—
मुपचारः कैतवं भवति ॥ ७८ ॥

दत्ता तेन कविभ्यः
पृथ्वी सकलापि कनकसम्पूर्णा ।
दिव्यां सुकाव्यरचनां
क्रमं कवीनां च यो विजानाति ॥ ७९ ॥

सुकवेः शब्दसौभाग्यं
सत्कविर्वेत्ति नापरः ।
वन्ध्या न हि विजानाति
परां दोहदसम्पदम् ॥ ८० ॥ इति ।

ततः क्रमेण भोजकालिदासयोः प्रीतिरजायत । ततः कालिदासं वेश्यालम्पटं ज्ञात्वा तस्मिन् सर्वे द्वेषं चक्रुः । न कोऽपि तं स्पृशति । अथ कदाचित् सभामध्ये कालिदासमालोक्य भोजेन मनसा चिन्तितम्— 'कथमस्य प्राज्ञस्यापि विषयानुरागप्रमादः' इति । सोऽपि तदभिप्रायं ज्ञात्वा प्राह—

चेतोभुवश्चापलताप्रसङ्गे
का वा कथा मानुषलोकभाजाम् ।
यद्दाहशीलस्य पुरां विजेतु-
स्तथाविधं पौरुषमर्धमासीत् ॥ ८१ ॥

Once again the poet eulogised the monarch.

Courtesies are to be observed so long
As people have not established friendship.
To those betwixt whom friendship has sprung up
It is a fraud to indulge in courtesies (78)

Who knows the merits of poetic works
And the poet's ranking and their talents,
Would have given away to them all land
Along with the riches and gold contained. (79)

Only the gifted poet can relish
The mellifluence of other poets.
A sterile woman can not appreciate
The sweet longings of a pregnant woman. (80)

Then, in course of time, there grew up great love between Bhoja and Kālidāsa. Some time later, when it became known that Kālidāsa was running after courtesans everyone became inimical towards him. No one would touch him. Then, once it happened, on seeing Kālidāsa in the assembly, Bhoja thus revolved in his mind, "How is it that this one, learned though he is, becomes obsessed with sensual cravings?" Having divined it, Kālidāsa thus spoke to him.

Who indeed are we mortals to discuss
The wanton nature of the mind-born god,
Who reduced to one half the great prowess
Of the fiery god who burned the cities. (81)

ततस्तुष्टो भोजराजः प्रत्यक्षरलक्षं ददौ। ततः कालिदासो भोजं स्तौति—

महाराज श्रीमञ्जगति यशसा ते धवलिते
पयः पारावारं परमपुरुषोऽयं मृगयते।
कपर्दी कैलासं करिवरमभौमं कुलिशभृत्
कलानाथं राहुः कमलभवनो हंसमधुना॥ ८२॥

नीरक्षीरे गृहीत्वा निखिलखगपतिर्याति नालीकजन्मा
तक्रं धृत्वा तु सर्वानटति जलनिधींश्चक्रपाणिर्मुकुन्दः।
सर्वानुत्तुङ्गशैलान् दहति पशुपतिर्फालनेत्रेण पश्यन्
व्याप्ता त्वत्कीर्तिकान्ता त्रिजगति नृपते भोजराज
क्षितीन्द्र॥८३॥

विद्वद्राजशिखामणे तुलयितुं धाता त्वदीयं यशः
कैलासं च निरीक्ष्य तत्र लघुतां निक्षिप्तवान्पूर्तये।
उक्षाणं तदुपर्युमासहचरं तन्मूर्ध्नि गङ्गाजलं
तस्याग्रे फणिपुङ्गवं तदुपरि स्फारं सुधादीधितिम्॥ ८४॥

स्वर्गाद्गोपाल कुत्र व्रजसि सुरमुने भूतले कामधेनो-
र्वत्सस्यानेतुकामस्तृणचयमधुना मुग्धदुग्धं न तस्याः।
श्रुत्वा श्रीभोजराजप्रचुरवितरणं व्रीडशुष्कस्तनी सा
व्यर्थो हि स्यात्प्रयासस्तृणमपि सकलं वैरिभिस्तस्य
भुक्तम्॥८५॥

King Bhoja became much delighted and gave him a lac per each letter. Thereupon Kālidāsa praised Bhoja—

O glorious king! the worlds having turned
white through your renown,
The Ultimate Lord is searching for his milky
ocean,
Śiva for Kailāsa and Indra for his Airavata,
Rahu for the moon and the lotus-born god for
his swan. (82)

O mighty king, Bhoja! With thy fame covering
the three worlds
Brahmā approaches all birds with water and
milk in two hands
Viṣṇu wanders round all oceans, butter-milk in
his hand
And glancing at all lofty mountains Śiva burns
them all. (83)

O king, crest-jewel of scholars! Brahma keen
to weigh thy fame
Finding Kailasa too light, to counterpoise it, he
placed
The bull and Umā's lord on its back, o'er it
the Gaṅga
Then, the great serpent and the bright moon of
nectarine rays. (84)

"Where dost Thou proceed from this heaven,
O celestial sage?"
"To earth for fetching some grass to feed
Kāmadhenu's calf.
She no longer yields milk having heard about
the bounties
Of King Bhoja" "Futile indeed, that's consumed
by his foes !" (85)

तुष्टो राजा प्रत्यक्षरलक्षं ददौ ।

ततः कदाचिच्छ्रुतिस्मृतिपारंगताः केचित् राजानं कवित्वप्रियं ज्ञात्वा क्वचिन्नगराद्बहिः भुवनेश्वरीप्रसादेन कवित्वं करिष्यामः' इत्युपविष्टाः । तेष्वेकेन पण्डितं मन्येनैकश्चरणोऽपाठि—

भोजनं देहि राजेन्द्र इति ।

अन्येनापाठि—

घृतसूपसमन्वितम् । इति ।

उत्तरार्धं न स्फुरितम् । ततो देवताभवनं कालिदासः प्रणामार्थमगात् । तं वीक्ष्य द्विजा ऊचुः—

अस्माकं समग्रवेदविदामपि भोजः किमपि नार्पयति । भवादृशां हि यथेष्टं दत्ते । ततोऽस्माभिः कवित्वविधानधियात्रागतम् । चिरं विचार्य पूर्वार्धमभ्यधायि उत्तरार्धं कृत्वा देहि । ततोऽस्मभ्यं किमपि प्रयच्छति । इत्युक्त्वा तत्पुरस्तादर्धमभाणि । स च तच्छ्रुत्वा

माहिषं च शरच्चन्द्र–
चन्द्रिकाधवलं दधि ॥ ८६ ॥

इत्याह—ते च राजभवनं गत्वा दौवारिकानूचुः—'वयं कवितां कृत्वा समागताः । राजानं दर्शयत' इति ।

The monarch being pleased gave a lac per each letter.

Thereafter, once, some learned men who had mastered all the *smṛtis* having come to understand that the king was fond of poetry thought of going somewhere outside the city for composing poems, with the grace of Goddess Bhuvaneśvari. One of them who had pretensions to great scholarship recited one of the four feet of a verse,

O lord of kings, do give us food,

That much. The next one then recited,

It should consist of ghee and broth.

Thus far. Thereafter the second half was not forthcoming. Some time later, Kālidāsa came over to the shrine of the goddess for offering prayers. On seeing him the brāhmaṇas pleaded:

"Though we are fully conversant with all the scriptures, Bhoja does not give us anything. On people like you he bestows enough. Therefore, we came over here intent on composing poems. Applying our brains for a long time, we have been able to compose the first half. Do compose the second half for us. In that case some thing will be bestowed on us also." So saying , they recited the half-poem to him. And, he too, on hearing it added --

And the curd from buffalo milk,
White as the moon-shine of autumn. (86)

They two proceeded towards the royal abode and informed the gate keepers, " We have come here after composing a poem. Please show it to the king".

ते च कौतुकाद्धसतो गत्वा राजानं प्रणम्य प्राहुः—

राजमाषनिभैर्दन्तैः
कटिविन्यस्तपाणयः ।
द्वारि तिष्ठन्ति राजेन्द्र
छान्दसाः श्लोकशत्रवः ॥ ८७ ॥ इति ।

राज्ञा प्रवेशितास्ते दृष्टराजसंसदो मिलिताः सन्तः सहैव कवित्वं पठन्ति स्म । राजा तच्छ्रुत्वोत्तरार्धं कालिदासेन कृतमिति ज्ञात्वा विप्रानाह—

येन पूर्वार्धं कारितं तन्मुखात्कवित्वं कदाचिदपि न करणीयम् । उत्तरार्धस्य किञ्चिद्दीयते न पूर्वार्धस्य ।

इत्युक्त्वा प्रत्यक्षरलक्षं ददौ । तेषु च दक्षिणामादाय गतेषु कालिदासं वीक्ष्य राजा प्राह—कवे ! उत्तरार्धं त्वया कृतमिति । कविराह—

अधरस्य मधुरिमाणं
कुचकाठिन्यं दृशोश्च तैक्ष्ण्यं ।
कवितायां परिपाकं
ह्यनुभवरसिको विजानाति' ॥ ८८ ॥

राजा च—सुकवे ! सत्यं वदसि ।

With a merry laugh they too approached the king and, having bowed down to him, spoke thus—

O Lord of kings! There stands outside the gate,
With their teeth well resembling the bean seeds,
And hands placed on their hips, vedic scholars,
Foes of poetic versifications. (87)

Being permitted by the king to enter, they looked at the royal assembly and, together, they recited the poem. On hearing it, the king who had divined that the second half had been composed by Kālidāsa told the brāhmaṇas:

"No verse should be permitted to come out of the mouth of the person who composed the first half. Something is being given for the second half, but not for the first half."

With these words he gave one lac for each letter. When they made their exit after receiving the gift, the king set his eyes on Kālidāsa and addressed him, "O poet! The second half was composed by you." Kālidāsa commented,

Sweetness of a woman's lips, the stiffness
Of her breast and the sharpness of her eye,
The perfection of poetic works too,
Those only know who have the experience. (88)

And the king said, "O charming poet! You are speaking the truth.

अपूर्वो भाति भारत्याः
काव्यामृतफले रसः ।
चर्वणे सर्वसामान्ये
स्वादुवित्केवलं कविः ॥ ८९ ॥

संचिन्त्य संचिन्त्य जगत्समस्तं
त्रयः पदार्था: हृदयं प्रविष्टाः ।
इक्षोर्विकारा मतयः कवीनां
मुग्धाङ्गनापाङ्गतरङ्गितानि ॥ ९० ॥

ततः कदाचिद् द्वारपालकः प्रणम्य भोजं प्राह—

राजन् ! द्रविडदेशात् कोऽपि लक्ष्मीधरनामा कविर्द्वारमध्यास्ते, इति । राजा 'प्रवेशय' इत्याह । प्रविष्टमेव सूर्यमिव विभ्राजमानं प्रेक्ष्य राजा विचारयामास, आह च—

आकारमात्रविज्ञान-
सम्पादितमनोरथाः ।
धन्यास्ते ये न शृण्वन्ति
दीनाः क्वाप्यर्थिना गिरः ॥ ९१ ॥

स चागत्य तत्र राजानं 'स्वस्ति' इत्युक्त्वा तदाज्ञयोपविष्टः प्राह—

देव ! इयं ते पण्डितमण्डिता सभा । त्वं च साक्षाद्विष्णुरसि । तत् किं पाण्डित्यं मम । तथापि किञ्चिद्वच्मि—

The ambrosial fruit of Sarasvati
Has got a wonderful flavour in it.
While every one can well chew the fruit
The flavour is imbided by the poet. (89)

Having pondered over the world entire,
There are three things that have stayed in my heart,
Sugar cane transformed, poet's intellect,
And the tremulous eyes of pretty maids. (90)

Thereafter, once, the door-keeper approached Bhoja and bowing down to him, made this announcement—

Your Majesty! A certain poet, Lakṣmīdhara by name, hailing from the Drāvida kingdom is waiting at the door. "Let him enter," said the king. As he was admitted, the monarch beheld him with the radiance of the sun and, pondering over it in his mind, he spoke to himself.

Those indeed are the blessed ones who are
Able to divine others' minds' cravings
From their very look and fulfill them too,
Never hear their humble supplications. (91)

He approached the king and bestowed his blessing on him. Having seated himself as ordered by the king, he then spoke --

"O Lord! This assembly of thine is adorned by great scholars. Thou art the Lord Viṣṇu in person. Where then is my scholarliness? Still, I would like to say something—

भोजप्रतापं तु विधाय धात्रा
शेषैर्निरस्तैः परमाणुभिः किम् ।
हरेः करेऽभूत्पविरम्बरे च
भानुः पयोधेरुदरे कृशानुः ॥ ९२ ॥ इति ।

ततस्तेन परिषच्चमत्कृता । राजा च तस्य प्रत्यक्षरलक्षं ददौ । पुनः कविराह—देव ! मया सकटुम्बेनात्र निवासाशया समागतम् ।

क्षमी दाता गुणग्राही
स्वामी पुण्येन लभ्यते ।
अनुकूलः शुचिर्दक्षः
कविर्विद्वान्सुदुर्लभः ॥ ९३ ॥ इति ।

ततो राजा मुख्यामात्यं प्राह—अस्मै गृहं दीयताम् इति । ततो निखिलमपि नगरं विलोक्य कमपि मूर्खममात्यो नापश्यत् यं निरस्य विदुषे गृहं दीयते । तत्र सर्वत्र भ्रमन्कस्यचित्कुविन्दस्य गृहं वीक्ष्य कुविन्दं प्राह—

कुविन्द ! गृहान्निः सर । तव गृहं विद्वानेष्यति, इति ।

ततः कुविन्दो राजभवनमासाद्य राजानं प्रणम्य प्राह—देव ! भवदमात्यो मां मूर्खं कृत्वा गृहान्निः सारयति । त्वं तु पश्य अहं मूर्खः पण्डितो वेति ।

After having created the radiant glory
Of Bhoja with what was left of thrown out atoms
Brahma then made the thunderbolt in Indra's hand
Sun in the sky and ocean fire in its entrails. (92)

The royal assembly was wonderstruck by that. The king, too, gave one lac for each letter. Then the poet spoke further--"O Lord! I have come here with my family with the hope that I may be able to stay over here.

Through merit of deeds one can obtain a patron
Forbearing and generous, who acknowledges merit
One hardly ever comes across a scholarly one
Faithful, honest, dexterous and a poet too. (93)

Then the king told his chief minister-- "Do give him a house for his residence. Therefore, the minister went on with his searches in the whole city and was unable to see even a single person of stupid intellect whose house could be vacated and given to the scholar. Wandering over all the areas he then came across the house of a weaver and told him --

"O you weaver! come out of the house. A scholar will be coming to your house".

The weaver came to the palace of the king, and bowing down to him addressed him thus-- "Your Majesty! Your minister has given the verdict that I am a fool and is expelling me from my house. You should find out whether I am a fool or a scholar.

काव्यं करोमि नहि चारुतरं करोमि
यत्नात्करोमि यदि चारुतरं करोमि ।
भूपालमौलिमणिमण्डितपादपीठ
हे साहसाङ्क कवयामि वयामि यामि ॥ ९४ ॥

ततो राजा त्वंकारवादेन वदन्तं कुविन्दं प्राह—

ललिता ते पदपंक्तिः कवितामाधुर्यं च शोभनम्, परन्तु कवित्वं विचार्य वक्तव्यमिति । ततः कुपितः कुविन्दः प्राह—

देव ! अत्रोत्तरं भाति । किन्तु न वदामि । राजधर्मः पृथग्विद्वद्धर्मात् इति । राजा प्राह—अस्ति चेदुत्तरं ब्रूहि, इति । कुविन्दः प्राह—

यत्सारस्वतवैभवं गुरुकृपापीयूषपाकोद्भवं
तल्लभ्यं कविनैव नैव हठतः पाठप्रतिष्ठाजुषाम् ।
कासारे दिवसं वसन्नपि पयः पूरं परं पङ्किलं
कुर्वाणः कमलाकरस्य लभते किं सौरभं सैरिभः ॥ ९५ ॥

I do make poems, not elegant ones; with great effort,
I can make elegant ones too; thou, with valour's imprint,
Great king, whose foot-stool is illumined by the crest-jewel
Of feudatory chiefs! I versify, I weave, I live.(94)

That weaver who was addressing him as 'Thou' was thus addressed by the king.

"Your diction is charming and the sweetness of your verse becomes all the more striking since it is richly decorated. Still you should be chary about composing poems." Thereupon, the weaver became greatly angered and replied,

"O Lord! There is a befitting answer, but I am withholding it. The code of conduct for a king differs from that of a scholar. "The king then told him, " If you have an answer, come out with it!"

Then, the weaver said -- O Lord! Leaving aside Kālidāsa, I do not consider anyone else as a poet. Who else is there in this assembly other than Kālidāsa who is capable of understanding the essence of poetry?

The wealth of Sarasvati's gift that has its origin
In the nectarine stream of the Guru's grace is obtained.
By the poet, not by those who have mugged the sastraic texts.
A buffalo staying the whole day in a lotus pond
Making the mass of water standing in that pond filthy,
Does that animal imbibe the fragrance of the lotus? (95)

अयं मे वाग्गुम्फो विशदपदवैदग्ध्यमधुरः
स्फुरद्बन्धो वन्ध्यः जडहृदि कृतार्थः कविहृदि।
कटाक्षो वामाक्ष्या दरदलितनेत्रान्तगलितः
किशोरे निःसारः स तु किमपि यूनः सुखयति ॥९६॥

इति।

विद्वज्जनवन्दिता सीता प्राह—

विपुलहृदयाभियोग्ये
खिद्यति काव्ये जडो न मौर्ख्येस्वे।
निन्दति कञ्चुकमेव
प्रायः शुष्कस्तनी नारी ॥ ९७ ॥

ततः कुविन्दः प्राह—

बाल्ये सुतानां सुरतेऽङ्गनानां
स्तुतौ कवीनां समरे भटानाम्।
त्वङ्कारयुक्ता हि गिरः प्रशस्ताः
कस्ते प्रभो मोहभरः स्मर त्वम् ॥ ९८ ॥

ततो राजा 'साधु भोः कुविन्द' इत्युक्त्वा तस्याक्षरलक्षं ददौ। 'मा भैषी' इति पुनः कुविन्दं प्राह।

My string of speech, sweet with dexterous
display of charming words
Though falling flat on laymen can elate the
poet's heart
The side glances from the corner of the half-
opened eye
Of a pretty maid wasted on a child, pleases
the youth. (96)

Śitā who was greatly revered by the scholarly world mentioned--

Stupid ones deprecate a poem well-cherished
By discerning scholars, don't blame their scanty
brains,
Even as a woman whose breasts have become
shrivelled
Tries to find fault with the choli she is wearing.
(97)

Thereafter, the weaver continued--

Of sons in childhood, women in amorous sports
In poet's eulogies, of warriors in combat,
The form of address as 'Thou' is well-recognised
Wherefrom, O Lord! this, your colossal
ignorance. (98)

Then, the monarch exclaimed, "Well said, O weaver!" and with those words he bestowed two lacs on him, adding further, "You have nothing to fear".

एवं क्रमेणातिक्रान्ते कियत्यपि काले बाणः पण्डितवरः परं राज्ञा मन्यमानोऽपि प्राक्तनकर्मतो दारिद्र्यमनुभवति। एवं स्थिते नृपतिः कदाचिद्रात्रावेकाकी प्रच्छन्नवेषः स्वपुरे चरन्बाणगृहमेत्यातिष्ठत्। तदा निशीथे बाणो दारिद्र्याद्व्याकुलतया कान्तां वक्ति—

देवि ! राजा कियद्वारं मम मनोरथमपूरयत्। अद्यापि पुनः प्रार्थितो ददात्येव। परन्तु निरन्तरप्रार्थनारसे मूर्खस्यापि जिह्वा जडीभवति। इत्युक्त्वा मुहूर्तार्धं मौनेन स्थितः। पुनः पठति—

हर हर पुरहर परुषं क्व
हालाहलफल्गुयाचनावचसोः।
एकैव तव रसज्ञा
तदुभयरसतारतम्यज्ञा॥ ९९॥

देवि !

दारिद्र्यस्यापरा मूर्त्ति—
र्याञ्चा न द्रविणाल्पता।
अपि कौपीनवांच्छम्भु-
स्तथापि परमेश्वरः॥ १००॥

As time was having its sway like this, some time later, the distinguished one among scholars, Bāṇa who, though held in great esteem by the king, continued living in poverty due to the influence of the accumulated deeds of his past lives. In that condition, it happened once that the monarch who was moving about in disguise, all alone in his city, came near the residence of Bāṇa and tarried over there. Then, in the night, Bāṇa who had become grief-striken due to his poverty started thus addressing his wife.

"O lady! How many times has the king satisfied my cravings! Even to-day if I solicit he would bestow gifts on me. But through constant solicitations even a fool's tongue gets benumbed. After uttering these words he stayed silent for a while. Thereafter he continued --

O, Hara! Destroyer of Pura! Do tell me,
Which one is of rougher taste - solicitations
Turned down or poison? Yours is the only tongue
That has ever experienced the taste of the two.
(99)

O my lady!

Begging is but poverty's altered form,
It does not signify the lack of wealth.
Śiva who is dressed in a loin cloth
Is still considered as the Supreme Lord! (100)

सेवा सुखानां व्यसनं धनानां
याञ्चा गुरूणां कुनृपः प्रजानाम् ।
प्रनष्टशीलस्य सुतः कुलानां
मूलावघातः कठिनः कुठारः ॥ १०१ ॥

तत्सत्यपि दारिद्र्ये राज्ञो वक्तुं मया स्वयमशक्यम् ।

यच्छन्क्षणमपि जलदो
वल्लभतामेति सर्वलोकस्य ।
नित्यप्रसारितकरः
करोति सूर्योऽपि सन्तापम् ॥ १०२ ॥

किं च देवि !

वैश्वदेवावसर प्राप्ताः क्षुधार्ताः पश्चाद्यान्तीति तदेव मे हृदयं दुनोति—

दारिद्र्यानलसन्तापः
शान्तः सन्तोषवारिणा ।
याचकाशाविघातान्त-
र्दाहः केनोपशाम्यति ॥ १०३ ॥

राजा चैतत्सर्वं श्रुत्वा 'नेदानीं किमपि दातुं योग्यः । प्रातरेव बाणं पूर्णमनोरथं करिष्यामि' इति निष्क्रान्तो राजा—

कृतो यैर्न च वाग्मी च
व्यसनी तन्न यैः पदम् ।
यैरात्मसदृशो नार्थी
किं तैः काव्यैर्बलैर्धनैः ॥ १०४ ॥

Of happiness and servitude, of wealth, vice's grip
Of dignity, solicitude, of subject's weal
A wicked king, of the household, a vicious son,
These turn out to be an axe to cut at the root.
(101)

Even inspite of all this, in this poverty-stricken condition, I cannot speak about this to the king.

The clouds that bestow, but for a short while
The rains, become dear to the world entire,
And the sun who spreads his rays every day
Over the world, becomes its tormentor.
(102)

Moreover, O lady! the prescribed time for feeding the guests being on hand, it strangles my heart that the hungry supplicants will depart unsatisfied.

The flame of poverty is extinguished
By the shower of contentment over it.
How can the heart burning caused by the blow
To the suitors' aspirations be calmed?
(103)

The monarch who had listened to all this, felt,it was not the appropriate time for bestowing something on him. "In the morning itself I shall make Bāṇa fully satisfied. " With such thoughts in his mind the king departed.

Of what avail that poetry that doesn't create
Eloquence, strength that can't restore to his
status
One fallen into a crisis, or wealth that fails
To lift solicitors to the donor's status! **(104)**

एवं पुरे परिभ्रममाणे राजनि वर्त्मनि चोरद्वयं गच्छति। तयोरेकः शकुन्तः प्राह—

सखे! स्फारान्धकारवितते ऽपि जगत्यञ्जनवशात्सर्वं परमाणुप्रायमपि वसु सर्वत्र पश्यामि। परन्तु सम्भारगृहानीतकनकजातमपि न मे सुखाय' इति।

द्वितीयो मरालनामा चोर आह—आहृतं सम्भारगृहात्कनकजातमपि न हितमिति कस्माद्धेतोरुच्यते' इति।

ततः शकुन्तः प्राह—सर्वतो नगररक्षकाः परिभ्रमन्ति। सर्वोऽपि जागरिष्यत्येषां भेरीपटहादीनां निनादेन। तस्मादाहृतं विभज्य स्वस्वभागागतं धनमादाय शीघ्रमेव गन्तव्यमिति।

मरालः प्राह—सखे! त्वमनेन कोटिद्वयपरिमितकनकजातेन किं करिष्यसि' इति।

शकुन्तः—एतद्धनं कस्मैचिद्द्विजन्मने दास्यामि यथायं वेदवेदाङ्गपारगोऽन्यं न प्रार्थयते।

मरालः—सखे! चारु।

ददतो युध्यमानस्य
पठतः पुलकोऽथ चेत्।
आत्मनश्च परेषां च
तद्दानं पौरुषं स्मृतम्॥ १०५॥

As the king was thus roaming about on the highway, two thieves were also proceeding that way. One of them, his name was Śakunta, mentioned--

"Dear friend, though this world is immersed in darkness, I am able to perceive through the collyrium of my eyes, all the wealth of this world, be it even of atom size wherever it may be. Still, the large horde of wealth stolen from the treasury will not be conducive to my happiness"

The second thief, Marāla by name, asked--" Why do you say that this horde of wealth stolen from the treasury will not bring us to any good?

Śakunta commented -- "The watchmen are on their rounds everywhere. All the people will be awakened by the din of tabors and kettle-drums. Therefore, let us divide the stolen property, each one taking his share, and depart forthwith."

Then Marāla asked --"What are you going to do with this heap of gold and precious stones amounting to two crores?

Śakunta :- I am going to bestow this wealth on a brāhmaṇa, well- versed in all scriptures and subsidiary texts, so that he may not have to go begging any more.

Marāla :- Well said, my friend!

The one whose hair stands on end while making
Donations, while in combat and reading
Taking others into the self-same state,
That is true gift, sign of manliness too. **(105)**

मरालः—अनेन दानेन तव कथं पुण्यफलं भविष्यति ।

शकुन्तः—अस्माकं पितृपैतामहोऽयं धर्मः, यच्चौर्येण वित्तमानीयते ।

मरालः—शिरश्च्छेदमङ्गीकृत्यार्जितं द्रव्यं निखिलमपि कथं दीयते ।

शकुन्तः—

मूर्खो न हि ददात्यर्थं
नरो दारिद्र्यशङ्कया ।
प्राज्ञस्तु वितरत्यर्थं
नरो दारिद्र्यशङ्कया ॥ १०६ ॥

किञ्चिद्वेदमयं पात्रं
किञ्चित्पात्रं तपोमयम् ।
पात्राणामुत्तमं पात्रं
शूद्रान्नं यस्य नोदरे ॥ १०७ ॥

शकुन्तः—अनेन वित्तेन किं करिष्यति भवान् ?

मरालः—सखे ! काशीवासी कोऽपि विप्रवटुरत्रागात् । तेनास्मत्पितुः पुरः काशीवासफलं व्यावर्णितम् । ततोऽस्मत्तातो बाल्यादारभ्य चौर्यं कुर्वाणो दैववशात्स्वपापान्निवृत्तो वैराग्यात् सकुटुम्बः काशीमेष्यति । तदर्थमिदं द्रविणजातम् ।

Marāla:- How would you reap the fruit of this meritorious deed of bestowing these gifts?

Śakunta:- It is our legacy as a profession that we acquire wealth through stealing.

Marāla:- We have acquired this wealth staking our own head. How can we give away the whole acquisition?

Śakunta:-

A foolish one does not gift off his wealth,
Out of apprehension he may get poor.
Out of fear, he may turn out to be poor,
The wise one goes on making donations. **(106)**

Some worthy ones are well-versed in vedas,
And some in the practice of penances.
The worthiest of the worthy ones is he,
Who doesn't accept food from the lowly ones.
(107)

Śakunta :- What are you going to do with this wealth of yours?

Marāla :- Dear friend, a learned brāhmaṇa student, resident of Kāśi has come over here. He had described to my father all the merits of residing in the city of Kāśi. My father who has been commiting thefts right from his childhood days was on his account diverted from that sinful profession by his good luck. Having become indifferent to worldly pleasures he is proceeding to Kāśi along with his family. This horde of wealth is meant for him.

शकुन्तः—महद्भाग्यं तव पितुः। तथा हि—

वाराणसीपुरीवास—
वासना वासितात्मना।
किं शुना समतां याति
वराकः पाकशासनः ॥ १०८ ॥

ऊषरं कर्मसस्यानां
क्षेत्रं वाराणसी पुरी।
यत्र संलभ्यते मोक्षः
समं चाण्डालपण्डितैः ॥ १०९ ॥

मरणं मङ्गलं यत्र
विभूतिश्च विभूषणम्।
कौपीनं यत्र कौशेयं
सा काशी केन मीयते ॥ ११० ॥

एवमुभयोः संवादं श्रुत्वा राजा तुतोष। अचिन्तयच्च मनसि—कर्मणां गतिः सर्वथैव विचित्रा। उभयोरपि पवित्रा मतिरिति।

ततो राजा विनिवृत्य भवनान्तरे पितृपुत्रावपश्यत्। तत्र पिता पुत्रं प्राह—इदानीं परिज्ञातशास्त्रतत्त्वोऽपि नृपतिः कार्पण्येन किमपि न प्रयच्छति। किन्तु—

अर्थिनि कवयति कवयति
पठति च पठति स्तवोन्मुखे स्तौति।
पश्चाद्यामीत्युक्ते
मौनी दृष्टिं निमीलयति ॥ १११ ॥

Śakunta :- Your father is extremely fortunate, no doubt, For --

Can the wretched Indra be equated
To a dog whose soul is getting filled up
With a yearning to take up his abode
In Vārāṇasi the holy city. (108)

A barren field for the seeds of action
The city of Vārāṇasi is held,
Where with equal efforts, the learned one
And the low-born secure liberation. (109)

Who indeed can guage the worth of Kāśi
Where one's death is considered a blessing,
Ashes an adornment to the body
And the loin cloth is a silken robe. (110)

Having listened to this conversation between the two, the king was much delighted. He had these thoughts on his mind -- "How strong and wonderful the course of action. Pious at heart are these two."

Thereafter, the king turned back and in another house, he came across a father and son. There the father was telling his son -- " These days, our king, though well-versed in all the scriptures is not bestowing anything on anybody, he being a miser. But,

When a suitor makes poems, he too composes
When he reads he reads and when he eulogies
He too eulogises, at the end when he says
'I go' he closes his eyes and remains silent.(111)

राजाप्येतच्छ्रुत्वा तत्समीपं प्राप्य 'मैवं वद' इति स्वगात्रात्सर्वाभरणान्युत्तार्य दत्त्वा तस्मै ततो गृहमासाद्य कालान्तरे सभामुपविष्टः कालिदासं प्राह—सखे !

कवीनां मानसं नौमि
तरन्ति प्रतिभाम्भसि ।

ततः कविराह—

यत्र हंसवयांसीव
भुवनानि चतुर्दश ।। ११२ ।।

ततो राजा प्रत्यक्षरमुक्ताफललक्षं ददौ ।

ततः प्रविशति द्वारपालः—देव ! कोऽपि कौपीनावशेषो विद्वान्द्वारि तिष्ठति' इति । राजा—प्रवेशय ।

ततः प्रवेशितः कविरागत्य 'स्वस्ति' इत्युक्त्वानुक्त एवोपविष्टः प्राह—

इह निवसति मेरुः शेखरो भूधराणा-
मिह हि निहितभाराः सागराः सप्त चैव ।
इदमतुलमनन्तं भूतलं भूरिभूतोद्-
भवधरणसमर्थं स्थानमस्मद्विधानाम् ।। ११३ ।।

राजा—महाकवे ! किं ते नाम । अभिधत्स्व ।

Overhearing what he said, the king approached him saying--"You should not speak like that." Then, removing all his ornaments from his body, he gave all of them to the father. He then returned to his abode and, after some time, while seated in the assembly he told Kalidasa -- " Dear friend,

I bow down to the minds of the poets,
With waters of genius flowing across.

Then, the poet added--

In which like the swan–birds they are swimming
All the fourteen worlds of the universe. (112)

And for each one of the letters the king gave a lac of pearls.

Then, the door-keeper made his entry -- "Your Majesty! There stands a scholar at the gate-way who is clad in just a loin-cloth." The king said,"Usher him in!"

The poet who was thus ushered in bestowed his benediction and assuming a seat even before being invited to do so, told the king.

Here dwells the great Meru, diadem of all mountains
With the burden of all the seven seas on it.
This earthy land, unique and endless can support
All beings born, is the abode for men like us.
(113)

King :- O great poet! What is your name? Please tell me.

कविः—नामग्रहणं नोचितं पण्डितानाम्। तथापि वदामि यदि जानासि।

नहि स्तनंधयी बुद्धि—
र्गम्भीरं गाहते वचः।
तलं तोयनिधेर्द्रष्टुं
यष्टिरस्ति न वैणवी ॥ ११४ ॥

देव ! आकर्णय।

च्युतामिन्दोर्लेखां निजकरगतं भग्नवलयम्
समं चक्रीकृत्य प्रहसितमुखी शैलतनया।
अवोचद्यं पश्येत्यवतु गिरिशः सा च गिरिजा
स च क्रीडाचन्द्रो दशनकिरणापूरिततनुः ॥११५ ॥

कालिदासः—सखे क्रीडाचन्द्र ! चिराद्दृष्टोऽसि। कथमीदृशी दशा मण्डले मण्डले विराजत्यपि राजनि बहुधनवति।

क्रीडाचन्द्रः —

धनिनोऽप्यदानविभवा
गण्यन्ते धुरि महादरिद्राणाम्।
हन्ति न यतः पिपासा —
मतः समुद्रोऽपि मरुरेव ॥ ११६ ॥

Poet:- It does not behove the learned to speak out their names.Still I shall tell you if you know it.

Intellect as that of a suckling child
Can't grasp the sense of profound pronouncements
Will a bamboo-staff ever be able
To fathom the depth of the mighty sea? (114)

O Lord! Listen to this --

The crescent moon having fallen down, her shattered bracelets,
Were made into a wheel shape by Mount Himavan's daughter,
Who then turned toward Śiva, her face lit by a bright smile
With such comment Do have a look! May He, That Supreme Lord
Śiva, his glorious consort Umā and the play-moon too,
Illumined by the rays from their teeth, all give you succour! (115)

Kālidāsa:- Dear friend, Krīdācandra! I am seeing you after a long time. How is it that you have come to this state when a monarch of great weath is ruling over the land?

Krīdācandra :-

One who does not bestow gifts, though wealthy
Is counted as the poorest of the poor
The ocean that can't quench any one's thrust
Is on all counts a waterless desert. (116)

किं च—

उपभोगकातराणां
पुरुषाणामर्थसञ्चयपराणाम् ।
कन्यामणिरिव सदने
तिष्ठत्यर्थः परस्यार्थे ॥ ११७ ॥

सुवर्णमणिकेयूरा-
डम्बरैरन्यभूभृतः ।
कलयैव पदं भोज
तेषामाप्नोति सारवित् ॥ ११८ ॥

सुधामयानीव सुधां गलन्ति
निदाघसंयोजनमन्तरेण ।
काव्यानि निर्व्याजमनोहराणि
वाराङ्गनानामिव यौवनानि ॥ ११९ ॥

ज्ञायते जातु नामापि
न राज्ञः कवितां विना ।
कवेस्तद्व्यतिरेकेण
न कीर्तिः स्फुरति क्षितौ ॥ १२० ॥

मयूरः—

ते वन्द्यास्ते महात्मान-
स्तेषां लोके स्थिरं यशः ।
यैर्निबद्धानि काव्यानि
ये च काव्ये प्रकीर्तिताः ॥ १२१ ॥

Not only that,

The wealth of persons shy of enjoying,
Who are just eager to accumulate,
Remains for a while in their own abodes,
Like one's daughter on some one else's count.
(117)

While other monarchs are looking splendid
With the pomp of jewels and adornments,
Bhoja gifted with the essence of art,
Shines bright through artistic accomplishments.
(118)

Poetic compositions of artless charm
Showers nectar as if well-filled with it,
Like the blooming youth of a courtesan,
Even without being joined with warmth.
(119)

Without the grace of poetry
Even a king's name is not known
And a poet's fame does not spread
Over the earth without a king. (120)

Mayūra:-

Those are the noble souls worthy of praise
Whose fame remains untarnished all the time
On earth, who have been composing poems
Or been well-eulogised by the poet. (121)

वररुचिः—

पदव्यक्तव्यक्तीकृतसहृदयानन्दसरणौ
कवीनां मार्गेऽस्मिन् स्फुरति बुधमात्रस्य धिषणा ।
नवक्रीडालेशव्यसनपिशुनो यः कुलवधू-
कटाक्षाणां पन्थाः सः खलु गणिकानामविषयः ॥ १२२ ॥

राजा क्रीडाचन्द्राय विंशति गजेन्द्रान् ग्रामपञ्चकं च ददौ । ततः राजानं कविः स्तौति—

कङ्कणं नयनद्वन्द्वे
तिलकं करपल्लवे ।
अहो भूषणवैचित्र्यं
भोजप्रत्यर्थियोषिताम् ॥ १२३ ॥

तुष्टो राजा पुनरक्षरलक्षं ददौ ।

ततः कदाचित्कोऽपि जराजीर्णसर्वाङ्गसन्धिः पण्डितो रामेश्वरनामा सभामभ्यगात् । स चाह—

पञ्चाननस्य सुकवे—
र्गजमांसैर्नृपश्रिया ।
पारणा जायते क्वापि
सर्वत्रैवोपवासिनः ॥ १२४ ॥

Vararuci :-

The intellect of the wise flashes across the poet's course
That bestows joy to sensitive souls through charming diction.
The track of side-glances of noble dames that are devoid
Of amor's cravings are beyond the pail of cour-tesans. (122)

The king bestowed on Krīdācandra twenty elephants of noble bearing and five villages. Then the poet thus eulogised the king --

They have kaṅkaṇa in their eyes
And tilaka is on their hands
Oh! How strange is the adornment
Of the women of Bhoja's foes! (123)

The king who was greatly pleased, further gave him one lac per letter. Thereafter, once a learned person, Rāmeśvara by name whose joints had all become worn out came to the assembly and spoke thus --

The lion who is fasting and the poet
In penury, the two can get relief,
One from the elephant and the other
From the monarch's bounties everywhere. (124)

वाहानां पण्डितानां च
परेषामपरो जनः ।
कवीन्द्राणां गजेन्द्राणां
ग्राहको नृपतिः परः ॥ १२५ ॥

एवं हि

सुवर्णैः पट्टचेलैश्च
शोभा स्याद्वारयोषिताम् ।
पराक्रमेण दानेन
राजन्ते राजनन्दनाः ॥ १२६ ॥

इत्याकर्ण्य राजा रामेश्वरपण्डिताय सर्वाभरणान्युत्तार्य लक्षद्वयं प्रायच्छत् । ततः स्तौति कविः—

भोज त्वत्कीर्तिकान्ताया
नभोभाले स्थितं महत् ।
कस्तूरीतिलकं राजन्
गुणाकर विराजते ॥ १२७ ॥

बुधाग्रे न गुणान्ब्रूया—
त्साधु वेत्ति यतः स्वयम् ।
मूर्खाग्रेऽपि च न ब्रूयाद्
बुध प्रोक्तं न वेत्ति सः ॥ १२८ ॥

तेन चमत्कृताः सर्वे ।

राजेश्वरकविः—

Common men can be the buyers
Of other beasts and of scholars.
The king alone has the claim to
Lordly tuskers and great poets. (125)

And like this,

Through adornments and silken robes
A courtesan can look glorious.
A prince can look bright and radiant
Through prowess and generous gifts. (126)

The monarch who was listening removed all his ornaments and with two lacs, in addition, he bestowed them on Rāmeśvara. Thereupon, the poet thus eulogised him

O King Bhoja, abode of all virtues!
In the sky above, that is the forehead
Of thine own beloved known as renown,
The tilak of musk always shines glorious.
(127)

One need not discuss one's virtue
In front of the scholarly ones
Speak not of it before fools too
Who understand not the learned. (128)

Everyone was enchanted by this.

Poet Rajeśvara :

ख्यातिं गमयति सुजनः
सुकविर्विदधाति केवलं काव्यम् ।
पुष्णाति कमलमम्भो
लक्ष्म्या तु रविर्नियोजयति ॥ १२९ ॥

ततस्तुष्टो राजा प्रत्यक्षरलक्षं ददौ । कविः प्राह—

कवित्वं न शृणोत्येव
कृपणः कीर्तिवर्जितः ।
नपुंसकः किं कुरुते
पुरः स्थितमृगीदृशा ॥ १३० ॥

सीता प्राह—

हता दैवेन कवयो
वराकास्ते गजा अपि ।
शोभा न जायते तेषां
मण्डलेन्द्रगृहं विना ॥ १३१ ॥

कालिदासः—

अदातृमानसं क्वापि
न स्पृशन्ति कवेर्गिरः ।
दुःखायैवातिवृद्धस्य
विलासास्तरुणीकृताः ॥ १३२ ॥

राजा प्रतिपण्डितं लक्षं दत्तवान् ।

A good poet just composes poems
Noble ones reach them to realms of renown
While it's water that sustains the lotus
The sun alone bestows glory on it. (129)

The king who was greatly delighted gave one lac per each letter. Then the poet said--

A miser devoid of glory
Will not ever hear a poem
Does a eunech ever react
To a fawn-eyed maid before him? (130)

Sīta said—

It's by fate alone, the poets
And poor tuskers too are undone
They do not shine bright and glorious
Away from the royal abode. (131)

Kālidāsa:-

Fine expressions of a poet
Do not e'r touch a miser's heart
Flirtations of a young maiden
Create but grief to an old man. (132)

The monarch bestowed one lac on each one of the poets.

४. कालिदासस्य निस्सारणम्

ततः कदाचिद्राजा समस्तादपि कविमण्डलादधिकं कालिदासमवलोक्यायान्तं परमनाचारत्वेन चेतसि खेदलवं चक्रे। तदा सीता विद्वद्वृन्दवन्दिता तदभिप्रायं ज्ञात्वा प्राह—देव !

दोषमपि गुणवति जने
दृष्ट्वा गुणरागिणो न खिद्यन्ते।
प्रीत्यैव शशिनि पतितं
पश्यति लोकः कलङ्कमपि॥ १३३॥

तुष्टो राजा सीतायै लक्षं ददौ। तथापि कालिदासं यथापूर्वं न मानयति यदा, तदा स च कालिदासो राज्ञोऽभिप्रायं विदित्वा तुलामिषेण प्राह—

प्राप्य प्रमाणपदवीं
को नामास्ते तुलेऽवलेपस्ते।
नयसि गरिष्ठमधस्ता-
त्तदितरमुच्चैस्तरां कुरुषे॥ १३४॥

पुनराह—

यस्यास्ति सर्वत्र गतिः स कस्मा-
त्स्वदेशरागेण हि याति खेदम्।
तातस्य कूपोऽयमिति ब्रुवाणः
क्षारं जलं कापुरुषाः पिबन्ति॥ १३५॥

ततो राज्ञा कृतामवज्ञां मनसि विदित्वा कालिदासो दुर्मना निजवेश्म ययौ।

4. KALIDASA'S BANISHMENT

Thereafter, once, the king beheld Kālidāsa who was the greatest one in that circle of poets and he was slightly distressed at the thought that he was a libertine. Then Sītā who was highly respected in that learned circle, having divined what was in the king's mind spoke to him -- " O Lord !

Lovers of virtue take not unkindly
To the faults noticed in the virtuous ones.
It is only with delight people view
Even the stain on the disc of the moon (133)

The king was satisfied and gave a lac to Sītā. Still he would not give the same respect to Kālidāsa as he used to do earlier and, Kālidāsa who had guessed what was in the mind of the king, addressed him under the pretext of speaking to the balance (weighing machine)--

O Balance! Thou art given this exalted role
Of the arbitrator, still, why this arrogance ?
Thou art bringing down the weighty one all the time
While lifting up the one of inferior status. (134)

He further added

Should one to whom the whole world is open
Be courting sorrows saying, "This my land."
Does one go on drinking filthy water
Taking the plea, this is my father's well? (135)

Kālidāsa took to heart the humiliating attitude the monarch had taken towards him and, in a bad mood, he proceeded homewards.

अवज्ञास्फुटितं प्रेम
समीकर्तुं क ईश्वरः।
सन्धि न याति स्फुटितं
लाक्षालेपेन मौक्तिकम् ॥ १३६ ॥

ततो राजापि खिन्नः स्थितः। ततो लीलावती खिन्नं दृष्ट्वा राजानं विषादकारणमपृच्छत्। राजा च रहसि सर्वं तस्यै प्राह। सा च राजमुखेन कालिदासावज्ञां ज्ञात्वा पुनः प्राह—देव ! प्राणनाथ ! सर्वज्ञोऽसि।

स्नेहो हि वरमघटितो
न वरं सञ्जातविघटितस्नेहः।
हतनयनो हि विषादी
न विषादी भवति जात्यन्धः ॥ १३७ ॥

परन्तु कालिदासः कोऽपि भारत्याः पुरुषावतारः। तत्सर्वभावेन सम्मानयैनं विद्वद्भ्यः। पश्य—

दोषाकरोऽपि कुटिलोऽपि कलङ्कितोऽपि
मित्रावसानसमये विहितोऽदयोऽपि।
चन्द्रस्तथापि हरवल्लभतामुपैति
नैवाश्रितेषु गुण दोषविचारणा स्यात् ॥ १३८ ॥

राजा— प्रिये ! सर्वमेतत्सत्यमेव इत्यङ्गीकृत्य श्वः कालिदासं प्रातरेव सन्तोषयामि' इत्यवोचत्।

Love that's been shattered by contempt
Can't ever be made up again
A pearl broken can't be joined
By pasting with the gum of lac. (136)

The king was also in great distress thereafter. On seeing him in that dejected condition Līlāvati enquired of him what the cause of his worry was? In privacy the king told her everything. And she too, having heard from the king's own mouth the reason for his contempt towards Kālidāsa, thus addressed him -- Dear Lord! Lord of my own life! You are the omniscient one.

Much better it's not to develop love,
It's more painful to love and be parted.
Born blind one does not feel so afflicted
Like the one who becomes blind in his eyes.(137)

But Kālidāsa is a male incarnation of the goddess Sarasvatī. Therefore, you will, by all means respect him more than all other scholars. See this -

The moon may be a mine of fault (ushers in
the night) crooked (crescent) and spotted too,
Coming up taking advantage of the fall of the
friend (after sunset)
Still he remains the favourite of Lord Hara
always,
One doesn't care for the merits and faults of
one's dependants (138)

The king replied, "Beloved one! All that you say is true." Having accepted what she said he added, "Tomorrow, early morning, I shall propitiate Kālidāsa."

अन्येद्युः राजा दन्तधावनादिविधिं विधाय निवर्तितनित्यक्रियः सभां प्राप। पण्डिताः कवयश्च गायका अन्ये प्रकृतयश्च सर्वे समाजग्मुः। कालिदासमेकमनागतं वीक्ष्य राजा स्वसेवकमेकं तदाकारणाय वेश्यागृहं प्रेषयामास। स च गत्वा कालिदासं नत्वा प्राह—

कवीन्द्र ! त्वामाकारयति भोजराजेन्द्रः' इति। ततः कविर्व्यचिन्तयत्—

गतेऽह्नि नृपेणावमानितोऽहमद्य प्रातरेवाकारणे किं कारणमिति।

यं यं नृपोऽनुरागेण
संमानयति संसदि।
तस्य तस्योत्सारणाय
यतन्ते राजवल्लभाः॥ १३९॥

किन्तु विशेषतो राज्ञान्वहं मान्यमाने मयि मायाविनो मत्सराद्वैरं बोधयन्ति।

अविवेकमतिर्नृपति-
र्मन्त्री गुणवत्सु वक्रितग्रीवः।
यत्र खलाश्च प्रबला
स्तत्र कथं सज्जनावसरः॥ १४०॥

On the following day, the king finished his morning routines like scrubbing his teeth and washing his face and entered the assembly hall. Scholars and poets along with bards and others assembled there. Noticing that Kālidāsa alone was absent, the king despatched his own personal attendant to the residence of the courtesan for bringing him. He went over there and bowing down to Kālidāsa thus addressed him --

"O Lord of the poets! Bhoja, the lord of all kings is sending for you". Then, the poet started wondering in his mind --

"Yesterday I had been insulted by the king. How is it that today he is calling me in the early hours of the morning?

On whomsoever in the assembly
The king deigns to bestow his affection,
For the expulsion of all such persons,
The king's favourites will always strive hard.
(139)

Since I am being specially honoured by the monarch, the men of deceit who are around are trying to create ill-feeling out of jealously.

Where the monarch is lacking in discerning power
And ministers take a perverse view on merit,
Where wicked ones are in positions of power
Is there an opportunity for the virtuous. **(140)**

इति विचारयन्सभामागच्छत् । ततो दूरे समायान्तं वीक्ष्य सानन्दमासनादुत्थाय सुकवे ! मत्प्रियतम, अद्य कथं विलम्बः क्रियते इति भाषमाणः पञ्चषट्पदानि सम्मुखो गच्छति। ततो निखिलापि सभा स्वासनादुत्थिता । सर्वे सभासदश्च चमत्कृताः वैरिणश्चास्य विच्छायवदना बभूवुः । ततो राजा निजकरकमलेनास्य करकमलमवलम्ब्य स्वासनं प्राप्य तं च सिंहासन उपवेश्य स्वयं च तदाज्ञया तत्रैवोपविष्टः । ततो राजसिंहासनारूढे कालिदासे बाणकविर्दक्षिणं बाहुमुद्धृत्य प्राह—

भोजः कलाविद्रुद्रो वा
कालिदासस्य माननात् ।
विबुधेषु कृतो राजा
येन दोषाकरोऽप्यसौ ॥ १४१ ॥

ततोऽस्य विशेषेण विद्वद्भिः सह वैरानलः प्रदीप्तः ।

ततः कैश्चिद् बुद्धिमद्भिर्मन्त्रयित्वा सर्वैरपि विद्वद्भिर्भोजस्य ताम्बूलवाहिनी दासी धनकनकादिना सम्मानिता । ते च तां प्रत्युपायमूचुः—सुभगे ! अस्मत् कीर्तिमसौ कालिदासो गलयति। अस्मासु कोऽपि नैतेन कलासाम्यं प्रवहते । वत्से ! यथैनं राजा देशान्तरं निःसारयति तद्भवत्या कर्तव्यम्' इति ।

With such thoughts in his mind he proceeded towards the assembly. From a distance, having sighted Kālidāsa approaching the assembly, the king got up in great delight and with such comments, "O great poet, so dear to my heart, how is it you are late today? " he advanced five or six steps towards him. Then, everyone assembled in the hall rose in his seat as well. The whole assembly was wonder struck while the enemies (of Kalidāsa) became pale in their faces. Thereafter, the king held Kālidāsa's lotus-like hands in his own hands and taking him towards the throne he had the poet seated on it and , it was by his orders, the king resumed his seat. Then, as Kālidāsa was seated on the royal throne, Bāṇa lifted up his right arm and spoke thus --

By bestowing great honours on Kālidāsa
Bhoja, like Rudra is the connoisseur of kalā.*
Both of them, in spite of doṣas *having been made,*
Into the ruling monarchs among all vibudhas
(141)

[* Kalā has two meanings— finearts and the digit of the moon. Moon is known as Doṣākara,]

With such praise, the flame of hatred sprang up in the minds of the scholars.

Afterwards, those scholars had consultations with some wise men and, as advised, they made much of a maid-servant, the female betel-bearer of King Bhoja by bestowing money, gold and such things on her. They spoke to her about their stratagem -- "O good woman! This Kālidāsa is undoing our reputation. None of us can match him in artistic accomplishments. You have to do something by which Kālidāsa will be banished to some other country"

दासी प्राह—भवद्भ्यो हारं प्राप्य मया युष्मत्कार्यं क्रियते । तन्मे प्रथमं हारो दातव्यः' इति । ततः सा ताम्बूलवाहिनी तैर्दत्तं हारमादाय व्यचिन्तयत् । तथा हि—बुधैरसाध्यं किं वास्ति । ततः समतिक्रामत्सु कतिपयवासरेषु दैवादेकाकिनि प्रसुप्ते राजनि चरणसंवाहनादिसेवामस्य विधाय तत्रैव कपटेन नेत्रं निमील्य सुप्ता । ततश्चरणचलनेन राजानमीषज्जागरूकं सम्यग्ज्ञात्वा प्राह—सखि मदनमालिनी ! स दुरात्मा कालिदासो दासीवेषेणान्तः पुरं प्राप्य देव्या सह वर्तते ।

राजा तच्छ्रुत्वोत्थाय प्राह—तरङ्गवति ! किं जागर्षि' इति । सा च निद्राव्याकुलेव न श्रृणोति । राजा च तस्या अपध्वनिं श्रुत्वा व्यचिन्तयत्—इयं तरङ्गवती निद्रायां स्वप्नवशंगता वासनावशाद्देव्या दुश्चरितं प्राह । स च स्त्रीवेषेणान्तः पुरमागच्छत्येतदपि सम्भाव्यते इति ।

ततश्चेत्थं राजा परेद्युः प्रातरात्मनि कृत्रिमज्वरं विधाय शयानः कालिदासं दासीमुखेनानाय्य तदागमनानन्तरं तथैव लीलादेवीं चानाय्य देवीं प्रत्यवदत्—

The maid replied -- "On getting the gift of a necklace from you I shall do your behest. That necklace has to be given in advance." And then, that maid, the betel-bearer of the king, having received the necklace, went on musing like this --"What is there that cannot be accomplished by an intelligent person?" Then, after the lapse of a few days, by her good luck, it happened that the king was asleep all alone with his feet being massaged and such other services being rendered by her when, she closed her eyes and pretended to be asleep. After a while, knowing from the movement of the feet that the king was slowly waking up, she spoke thus -- "O friend, Madanamālinī! That mean fellow Kālidāsa enters the inner apartments in the guise of a maid and spends his time with the queen."

On hearing this, the king questioned her, "Taraṅgavati, are you awake? "She heard the question and still continued as if she were sleepy. The king too, having heard her bad remarks pondered over it, "This woman Taraṅgavatī has, in her dream while asleep, instinctively blurted out the story about the misdeeds of the queen. It is possible that he might be making his entry into the inner female apartments in the guise of a woman."

With such idea in his mind, on the following day, early in the morning, the king pretended to have been afflicted with fever and had Kālidāsa brought over there through a message conveyed by the maid-servant. After his arrival he had the queen Līlādevī also brought over there in the same fashion and the king told her—

प्रिये ! इदानीमेव मया पथ्यं भोक्तव्यमिति । इत्युक्ते सापि 'तथैव' इति पथ्यं गृहीत्वा राज्ञे रजतपात्रे दत्त्वा तत्र मुद्गदालीं प्रत्यवेषयत् । ततो राजापि तयोरभिप्रायं जिज्ञासमानः श्लोकार्धं प्राह—

मुद्गदाली गदव्याली
कवीन्द्र वितुषा कथम् ।इति ।

ततः कालिदासो देव्यां समीपवर्तिन्यामप्युत्तरार्धं प्राह—

सद्बुद्धिरहितत्वेन
जाता विगतकञ्चुकी ।। १४२ ।।

देवी तच्छ्रुत्वा परिज्ञातार्थस्वरूपा सरस्वती तदर्थं विदित्वा स्मेरमुखी मनागिव प्रबभूव । राजाप्येतद् दृष्ट्वा विचारयामास—

इयं पुरा कालिदासे स्निह्यति । अनेनैतस्यां समीपवर्तिन्यामपीत्थमभ्यधायि । इयं च स्मेरमुखी बभूव । स्त्रीणां चरित्रं को वेद ।

अश्वप्लुतं वासवगर्जितं च
स्त्रीणां च चित्तं पुरुषस्य भाग्यम् ।
अवर्षणं चाप्यतिवर्षणं च
देवो न जानाति कुतो मनुष्यः ।। १४३ ।।

"O my dear! I have to partake of only the prescribed food." Being thus told by the king she said, 'Be its so', and bringing the food articles as prescribed, she served the victuals consisting of beans in a silver vessel to the king. The monarch too, who was anxious to know what was in their mind recited one half of a stanza--

O Lord of poets! How is it that the bean-grains
A fatal serpent for ailments, is without husks?

Then, in spite of the fact that the queen was present, it was Kālidāsa who spoke --

She has, in her union with her consort, the rice
Turned blind, become deprived of her choli. (142)

The queen listened to what was recited and like the goddess Sarasvatī, the embodiment of all knowledge, she understood the sense and smiled a bit. On witnessing this, the king also became thoughtful --

"She has been in love Kālidāsa that is why he could speak like this even in her presence. And she, too smiled pleasantly. Who indeed can make out the character of a woman !

The gallop of a horse, the fall of thunder clap
The working of a woman's mind, a man's fortunes
When drought may prevail, or the earth become flooded
The divines can't divine, how can a human being? (143)

किन्त्वयं ब्राह्मणो दारुणापराधित्वेऽपि न हन्तव्य इति विशेषेण सरस्वत्याः पुरुषावतारः ।

इति विचार्य कालिदासं प्राह—'कवे सर्वथास्मद्देशे न स्थातव्यम् । किं बहुनोक्तेन प्रतिवाक्यं किमपि न वक्तव्यम् ।

ततः कालिदासोऽपि वेगेनोत्थाय वेश्यागृहमेत्य तां प्रत्याह—प्रिये ! अनुज्ञां देहि । मयि भोजः कुपितः स्वदेशे न स्थातव्यमित्युवाच । अहह !

अघटितघटितं घटयति
सुघटितघटितानि दुर्घटीकुरुते ।
विधिरेव तानि घटयति
यानि पुमान्नैव चिन्तयति ॥ १४४ ॥

किं च किमपि विद्वद्बृन्दचेष्टितमेवेति प्रतिभाति । तथाहि—

बहूनामल्पसाराणां
समवायो दुरत्ययः ।
तृणैर्विधीयते रज्जु-
र्बध्यन्ते तेन दन्तिनः ॥ १४५ ॥

In spite of all these he cannot be killed, however heinous might be his offence, since he is a brāhmaṇa and, more so, being the male incarnation of Goddess Sarasvati."

With such thoughts in his mind he, then told Kālidāsa -- "O you poet! Under no circumstance should you stay in our kingdom. What is the use of talking too much about it? You don't have to speak anything."

Then Kālidāsa too got up forthwith and arriving at the residence of the courtesan he told her -- "My dear! May I have your permission? Bhoja being angry with me, has ordered I should not stay in his dominion. Alas!

What had never been planned for is often made to take place,
What is planned with greatest care is made to go awry too.
Fate alone is the agent that makes all such things happen
What human beings had not even been dreaming about. **(144)**

Moreover, it seems to me that this is the mischief done by the assembly of scholars. It has been said --

Might be men of little might, still a large number,
Joining together become invincible.
Strongest of ropes could be made out of frail grasses
By which an elephant can be put in bondage. **(145)**

ततो विलासवती तं प्राह—

तदेवास्य परं मित्रं
यत्र संक्रामति द्वयम्।
दृष्टे सुखं च दुःखं च
प्रतिच्छायेव दर्पणे ॥ १४६ ॥

दयित ! मयि विद्यमानायां किं ते राज्ञा, किं वा राजदत्तेन वित्तेन कार्यम्। सुखेन निःशङ्कं तिष्ठ गृहान्तः कुहरे इति। ततः कालिदासस्तत्रैव वसन् कतिपयदिनानि गमयामास।

ततः कालिदासे गृहान्निर्गते राजानं लीलादेवी प्राह—देव ! कालिदासकविना साकं नितान्तं निबिडतमा मैत्री। तदिदानीमनुचितं कस्मात् कृतं यस्य देशेऽप्यवस्थानं निषिद्धम्।

इक्षोरग्रात्क्रमशः
पर्वणि पर्वणि यथा रसविशेषः।
तद्वत्सज्जनमैत्री
विपरीतानां च विपरीता ॥ १४७ ॥

शोकारातिपरित्राणं
प्रीतिविस्रम्भभाजनम्।
केन रत्नमिदं सृष्टं
मित्रमित्यक्षरद्वयम् ॥ १४८ ॥

The courtesan Vilāsavati then told him --

He alone is the sincere friend
At whose sight, as in a mirror
Both get reflected, one's sorrows
And the joys of one's mind as well. (146)

O my love! When I am there who is this king for you and of what avail the riches bestowed by him? You may stay happily within the entrails of my house. So, Kālidāsa started living there and a few days passed.

And, when Kālidāsa made his exit from the palace, the queen Līlādevi questioned the king -- "O my lord! you were all along having deep and abiding frienship for Kālidāsa. Then how have you indulged in such an unbecoming deed by prohibiting his stay within your dominions?

As in sugar-cane where from top downwards
The sweetness of juice goes on increasing,
Even so the friendship of the virtuous,
And for those opposed it is the reverse. (147)

What gives succour from the foe of sorrows,
And what is an object of love and trust,
Who is it that created that mantra
Of two alphabets with the name mitra *(friend)?*
(148)

राजाप्येतल्लीलादेवीवचनमाकर्ण्य प्राह—देवि ! केनापि ममेत्यभ्यधायि यत्कालिदासो दासीवेषेणान्तः पुरमासाद्य देव्या सह वर्तते इति। मया चैतद्व्यापारजिज्ञासया कपटज्वरेणायं भवती च वीक्षितौ। ततः समीपवर्तिन्यामपि त्वय्युत्तरार्धमित्थं प्राह। तच्चाकर्ण्य त्वयापि कृतो हासः। ततश्च सर्वमेतद्दृष्ट्वा ब्राह्मणहननभीरुणा मया देशान्निस्सारितः। त्वां च दाक्षिण्येन न हन्मि, इति। ततो हासपरा देवी चमत्कृता। प्राह निःशङ्कम्—

देव ! अहमेका धन्या यस्यास्त्वं पतिरीदृशः। यत्त्वया भुक्तशीलाया मम मनः कथमन्यत्र गच्छति ? यतः सर्वकामिनीभिरपि कान्तोपभोगे स्मर्तव्योऽसि। अहह ! देव ! त्वं यदि मां सतीमसतीं कृत्वा गमिष्यसि तर्ह्यहं सर्वथा मरिष्ये' इति।

ततो राजापि प्रिये ! सत्यं वदसि' इति। ततः स नृपतिः पुरुषैरहिमानयामास। तप्तं लोहगोलकं कारयामास। धनुश्च सज्जं चक्रे। ततो देवी स्नाता निजपातिव्रत्यानलेन देदीप्यमाना सुकुमारगात्री सूर्यमवलोक्य प्राह—जगच्चक्षुस्त्वं सर्वसाक्षी सर्वं वेत्सि।

On hearing these words of Līlādevī the king replied --"Dear queen! I have been informed by somebody that Kālidāsa enters the inner apartments disguised as a maid–servant and remains with the queen. It was with the intention of knowing something about it I pretended to be afflicted with fever and was seen in such condition by him and by you. Then, in spite of your being close by, he recited the second half of the śloka in reply. On hearing that, you too smiled. On witnessing all these I banished him from my kingdom since I did not have the courage to have a brāhmaṇa killed. Out of my generosity it was, I did not kill you. Then the queen could not help laughing and she was, at the same time, wonder-struck. With no hesitation, she thus addressed him --

"Dear lord of mine! I alone am the blessed one to have such a person like you as the husband. Accustomed as I am, to having enjoyments with you how can my mind divert elsewhere? You are the one worthy of recollection by all ladies while sporting in amor with their husbands. Alas! my lord ! Of spotless character as I am, if you let me off without ascertaining whether I am chaste or unchaste, I shall definitely put an end to my life.

"You are speking the truth." said the king. Then, the king had some snakes brought by his men. He also got a ball of iron made red-hot. A bow was also got prepared. And, after bathing herself, the queen, most charming as she was, looking most radiant in the purity of her devotion to her husband, turned her face towards the sun and spoke --"O Thou, who art witness to all the happenings of the universe art aware of everything!

जाग्रति स्वप्नकाले च
सुषुप्तौ यदि मे पतिः ।
भोज एव परं नान्यो
मच्चित्ते भावितोऽपि न ॥ १४९ ॥

इत्युक्त्वा ततो दिव्यत्रयं चक्रे । ततो शुद्धायामन्तः पुरे लीलावत्यां लज्जानतशिरा नृपतिः पश्चात्तापातुरः देवि ! क्षमस्व पापिष्ठं माम् । किं वदामि' इति कथयामास ।

In wakeful state, in dream or in deep sleep,
If Bhoja has always been my husband,
In my mind no one else has ever been,
Be it so that it becomes manifest. (149)

After pronouncing this, she went through the three holy ordeals. And when Līlāvati was declared pure and stainless within the inner aprtments, the monarch who became grief-striken and repentant pleaded with the queen -- "O my queen! Do forgive me, sinner as I am! What am I to say?"

५. कालिदासप्रत्यावर्तनम्

राजा च तदा प्रभृति न निद्राति न च भुङ्क्ते न केनचिद्वक्ति। केवलमुद्विग्नमनाः स्थित्वा दिवानिशं प्रविलपति—किं नाम मम लज्जा, किं नाम दाक्षिण्यम् क्व गाम्भीर्यम्। हा हा कवे! कविकोटिमुकुटमणे! कालिदास! हा मम प्राणसम! मूर्खेण किमश्राव्यं श्रावितोऽसि! अवाच्यमुक्तोऽसि, इति प्रसुप्त इव ग्रहग्रस्त इव, वज्राहत इव पपात। ततः प्रियाकरकमलसिक्तजलसञ्जातसंज्ञः कथमपि तामेव प्रियां वीक्ष्य स्वात्मनिन्दापरः परमतिष्ठत्।

ततो निशानाथहीनेव निशा, दिनकरहीनेव दिनश्रीः बुद्धिहीन इव मनुष्यो न भाति भोजभूपालसभा रहिता कालिदासेन। तदा प्रभृति न कस्यचित्मुखे काव्यम्। न कोऽपि विनोदसुन्दरं वचो वक्ति।

ततो गतेषु केषुचिद्दिनेषु कदाचिद्राकापूर्णेन्दुमण्डलं पश्यन्पुरश्च लीलादेवीमुखेन्दुं वीक्ष्य प्राह—

5. KĀLIDĀSA'S RETURN

From that day onwards, the king would neither sleep, nor eat nor speak to anybody. His mind afflicted with grief he would go on lamenting day and night --"Where is my sense of shame? Where is my generosity? Where is it gone, my majesty? Alas! Alas! That poet Kālidāsa, the crest-jewel amongst the millions of poets! O Thou, dear to me as my own life! What all did I speak to you, words that should never have been uttered, what was unworthy for your ears!" With these words he fell down as if he had fallen into a deep sleep, eclipsed or struck by a thunderbolt. After that, when he recovered his senses by the sprinkling of water made by the lotus-like hand of his beloved wife he went on hesitatingly casting his glances on her and continued staying there accusing himself all the time.

Thereafter, devoid of Kālidāsa, the assembly of King Bhoja was even like the night that was not lit by the lord of the night (moon) like the glory of the day without the sun or like a man devoid of intellect. From that day onwards poetry does not flow out of the mouth of any poet. No one was in a position to speak anything that would entertain the hearers.

After a few days had passed off like this, once it happened that the king who was looking at the disc of the full moon in the sky turned his glances towards the face of his wife Līlādevī and spoke like this.

तुलणं अणु अणुसरइ
ग्लौसो मुहचन्दस्स खु एदाए।

कुत्र च पूर्णेऽपि चन्द्रमसि नेत्रविलासाः, कदा वाचो विलसितम्। प्रातश्चोत्थितः प्रातर्विधीन्विधाय सभां प्राप्य राजा विद्वद्वरान्प्राह—अहो कवयः, इयं समस्या पूर्यताम्। ततः पठति—

तुलणं अणु अणुसरइ
ग्लौसो मुहचन्दस्स खु एदाए।

पुनराह—इयं चेत्समस्या न पूर्यते भवद्भिर्मद्देशे न स्थातव्यमिति। ततो भीतास्ते कवयः स्वानि गृहाणि जग्मुः। चिरविचारितेऽप्यर्थे कस्यापि नार्थसंगतिः स्फुरति। ततःसर्वैर्मिलित्वा बाणः प्रेषितः। ततः सभां प्राप्याह राजानम्—देव ! सर्वैविद्वद्भिरहं प्रेषितः। अष्टवासरावधिमभिधेहि। नवमेऽह्नि पूरयिष्यन्ति ते। नो चेद्देशान्निर्गच्छन्ति। ततो राजा 'अस्तु' इत्याह। ततो बाणस्तेषां विज्ञाप्य राजसन्देशं स्वगृहमगात्।

"In sooth, the full moon seems to simulate
The glory of this lady's moon-like face.

And yet, where can one find the amorous gestures of her eyes even in the full moon or the sparkling flow of her speech?"Then, having got up in the morning and finished all his morning routines he reached the assembly hall and thus addressed the group of great scholars -- "O you poets! You are to complete the second half of the verse".

"In sooth, the full moon seems to simulata
The glory of this lady's moon-like face."

And added further, "If you are incapable of completing it, you are not to stay any more in my kingdom". Much frightened, all the poets made their way to their own abodes. Applying their mind to the problem for a long time, they were still unsuccessful in their task. Then, they all joined together and despatched Bāṇa to the king. He went to the royal assembly and thus addressed the king--" Your Majesty! I have been sent to you by the whole assembly of scholars. Do allow to them a time limit of eight days. By the ninth day they will complete it. Otherwise, they will go away from this country."Thereafter, Bāṇa communicated the king's message to all of them and returned home.

ततोऽष्टौ दिवसा अतीताः । अष्टमदिनरात्रौ मिलितेषु तेषु कविषु बाणः प्राह—अहो तारुण्यमदेन राजसम्मानमदेन वा कालिदासो निःसारितोऽभवत् । समे भवन्तः सर्व एव कवयः । विषमे स्थाने तु स एक एव कविः । तं निःसार्येदानीं किं नाम महत्त्वमासीत् । स्थिते तस्मिन्कथमियमवस्थाऽस्माकं भवेत् । तन्निस्सारे या बुद्धिः कृता सा भवद्भिरेवानुभूयते ।

सामान्यविप्रविद्वेषे
कुलनाशो भवेत् किल ।
उमारूपस्य विद्वेषे
नाशः कविकुलस्य हि ॥ १५० ॥

ततः सर्वे गाढं कलहायन्ते स्म मयूरादयश्च । ततस्ते सर्वान्कलहान्निवार्य प्राहुः—अद्यैवावधिः पूर्णः । कालिदासमन्तरेण न कस्यचित्सामर्थ्यमस्ति समस्यापूरणे ।

सङ्ग्रामे सुभटेन्द्राणां
कवीनां कविमण्डले ।
दीप्तिर्वा दीप्तिहानिर्वा
मुहूर्तेनैव जायते ॥ १५१ ॥

यदि रोचते ततोऽद्यैव मध्यरात्रे प्रमुदितचन्द्रमसि निगूढमेव गच्छामः सम्पत्तिभारमादाय । यदि न गम्यते श्वो राजसेवका अस्मान् बलान्निःसारयन्ति । तदा देहमात्रेणैवास्माभिर्गन्तव्यम् । तदद्य मध्यरात्रे गमिष्यामः ।

Eight days were over. On the night of the eighth day when all the poets assembled, Bāṇa told them-- "Alas! Be it on account of your pride of youth or be it on account of the honours bestowed on you by our monarch, Kālidāsa was got expelled by you. Along with that, all of you, all poets as well. When things go well you are all poets indeed, but when there is a serious crisis Kālidāsa is the only poet equal to the task. What great things have been achieved by his expulsion? Had he been present, such a lot would not have overtaken us. You are now reaping the result for applying your intellect in expelling him.

For an outrage against a common brāhmaṇa
The offender's family faces destruction
But for the outrage on the one in Umā's form
The whole poet household gets annihilated. **(150)**

Then all of them, poet Mayūra and all such, started quarreling among themselves. Thereafter, they were prevented from further quarrels and some one said -- "Today the time allotted is finishing. Other than Kālidāsa no one has the capability of completing the second half of this verse.

Of noble warriors in the battle field,
And of poets in learned assemblies,
Rise to the heights of glory or downfall
Gets settled in the flash of a moment. (151)

If it is agreeable to all of you, this very day, at mid-night when the moon would have risen, let us make our departure in secret carrying all our property. If you do not go away, to-morrow the king's servants will eject all of us by force. In that case we shall have to run away with nothing else other than our bare body. Therefore, let us depart at mid-night today."

इति सर्वे निश्चित्य गृहमागत्य बलीवर्दव्यूढेषु शकटेषु सम्पद्भारमारोप्य रात्रावेव निष्क्रान्ताः। ततः कालिदासस्तत्रैव रात्रौ पथि गच्छतां तेषां गिरः श्रुत्वा भृत्यं प्रेषितवान्—'पश्य क एते गच्छन्ति ब्राह्मणा' इति। ततः स समेत्य सर्वानपश्यत्। उपेत्य च कालिदासं प्राह—

एकेन राजहंसेन
या शोभा सरसोऽभवत्।
न सा बकसहस्रेण
परितस्तीरवासिना॥ १५२॥

सर्वे च बाणमयूरप्रमुखाः पलायन्ते नात्र संशयः इति। कालिदासः— प्रिये! वेगेन वासांसि भवनादानय, यथा पलायमानान् विप्रान् रक्षामि।

किं पौरुषं रक्षति यो न वाऽर्त्तान्
किं वा धनं नार्थिजनाय यत्स्यात्।
सा किं क्रिया या न हितानुबद्धा
किं जीवितं साधुविरोधि यद्वै॥ १५३॥

All of them having come to this conclusion, they all went to their respective homes and, having loaded a number of bullock carts with all their wealth and belongings, they made their exit in the night itself. Kālidāsa happened to hear some words of their conversation as they were proceeding and, he despatched the servant to him.--"Go and find out who are these brāhmaṇas proceeding like this." On going near, he had a good view of all of them. Coming back to Kālidāsa he spoke.

The splendour that is attained by a lake,
With a single royal swan over it,
Isn't attained even by a thousand cranes,
Living all around its banks constatly. (152)

All of them, Bāṇa, Mayūra and all such are running away, no doubt about it.

Kālidāsa:—O dear! Bring my robes quickly from the house so that I am able to save these scholar brāhmaṇas who are fleeing.

Of what avail the prowess that doesn't save those in distress?
Of what use the riches not bestowed on the supplicants?
Of what gain that enterprise that brings forth no benefit?
And of what use the life that is opposed to the virtuous? (153)

ततः स कालिदासश्चारणवेषं विधाय खड्गमुद्वहन्क्रोशार्धमुत्तरं गत्वा तेषामभिमुखमागत्य सर्वान्निरूप्य 'जय' इत्याशीर्वचनमुदीर्य पप्रच्छ चारणभाषया—अहो विद्यावारिधयः भोजसभायां संप्राप्तमहत्त्वातिशयाः वृहस्पतय इव संभूय कुत्र जिगमिषवो भवन्तः । कच्चित्कुशलं वः । राजा च कुशली । अस्माभिः काशीदेशादागम्यते भोजदर्शनाय वित्तस्पृहया च । ततः परिहासं कुर्वन्तः सर्वे निष्क्रान्ताः । ततस्तेषु कश्चित्तद्गिरमाकर्ण्य तं च चारणं मन्यमानः कुतूहलेन विपश्चित्प्राह—अहो चारण, श्रृणु । त्वया पश्चादपि श्रोष्यत एव । अतो मयाद्यैवोच्यते । राज्ञा किलैभ्यो विद्वद्भ्यः पूरणाय समस्योक्ता । तत्पूरणाशक्ताः कुपितराज्ञो भयाद्देशान्तरे क्वचिज्जिगमिषव एते निश्चक्रमुः ।

चारणः—'राज्ञा का वा समस्या प्रोक्ता ।'

ततः पठति विपश्चित्—

तुलणं अणु अणुसरइ
ग्लौसौ मुहचन्दस्स खु एदाए ।

चारणः—एतत्साध्वेव गूढार्थम् । एतत्पूर्णेन्दुमण्डलं वीक्ष्य राज्ञाऽपाठि । एतस्योत्तरार्धमिदं भवितुमर्हति—

Then Kālidāsa assumed the guise of a spy and, carrying a sword in his hand proceeded in the northern direction for half a *krośa* (one and a quarter mile). Standing before them, he had a good view of all of them and after pronouncing 'victory' on them he thus addressed them in the language of a spy --"O you scholars! The veritable ocean of learning who have attained supreme honour in the court of King Bhoja! You who resemble Bṛahaspati himself,where are you proceeding all together? Are you all keeping well? Is everything alright with your monarch? I am coming from the land of Kāśi for having an interview with Bhoja, interested as I am in getting some gift of wealth also out of him". Then, they all laughed at him and went away. One of them understood him to be a spy on hearing his words and told him in an amused tone: "O you, spy! Listen. You will be hearing about it later, therefore I am telling you even today. The king had composed one half of a poem for these scholarly poets to have it completed. Being incapable of completing, they are proceeding to some other kingdom out of fear for the king's anger".

The spy then asked --"Tell me the part of the poem that was recited by the king".

The scholar then spoke out --

In sooth, the full moon seems to simulate
The glory of this lady's moon-like face.

The spy said -- "Undoubtedly there is a hidden meaning. The king had recited it on witnessing the full moon. Its latter part is to be like this—

अणु इदि वराणयदि कह
अणुकिदि तस्स प्पडिपदि चन्दस्स ।

सर्वे श्रुत्वा चमत्कृताः । ततश्चारणः सर्वान्प्रणिपत्य निर्ययौ । ततः सर्वे विचारयन्ति स्म—अहो इयं साक्षात्सरस्वती पुंरूपेण सर्वेषामस्माकं परित्राणायागता । नायं भवितुमर्हति मनुष्यः । अद्यापि किमपि केनापि न ज्ञायते । ततः शीघ्रमेव गृहमासाद्य शकटेभ्यो भारमुत्तार्य प्रातः सर्वैरपि राजभवनमागन्तव्यम् । न चेच्चारण एव निवेदयिष्यति । ततो झटिति गच्छामः । इति योजयित्वा तथा चक्रुः । ततो राजसभां गत्वा राजानमालोक्य 'स्वस्ति' इत्युक्त्वा विवशुः । ततो बाणः प्राह—

देव ! सर्वज्ञेन यत्त्वया पठ्यते तदीश्वर एव वेद । केऽमी वराका उदरंभरयो द्विजाः । तथाप्युच्यते—

तुलणं अणुसरइ ग्लौसो
मुहचन्दस्स खु एदाए ।
अणु इदि वराणयदि कहं
अणुकिदि तस्सप्पडिपदि चन्दस्स ॥ १५४ ॥

राजा यथाव्यवसितस्याभिप्रायं विदित्वा 'सर्वथा कालिदासो दिवसप्राप्यस्थाने निवसति । उपायैश्च सर्वं साध्यम्' । इत्याह । ततो बाणाय रुक्माणां पञ्चदश लक्षाणि प्रादात् । सन्तोषमिषेणैव विद्वद्वृन्दं स्वं स्वं सदनं प्रति प्रेषितम् ।

But who will say the first night's crescent moon
Is vying with the charm of that moon-like face.

All were wonder-struck on hearing this. Thereafter the spy bowed down to all of them and departed. Then, all of them started thinking--"Indeed! This is Goddess Sarasvatī herself in male guise who has appeared before us in order to save all of us. Certainly this cannot be a human being. Even now, no one is aware of anything. Now, with no more delay we should all go home and, unloading all our luggage, proceed towards the royal abode. Otherwise, the spy himself will give the information. Therefore, let us depart quickly". Having taken such a decision they acted accordingly. They all went to the royal assembly and, on getting a vision of the king, they bestowed their benediction and sat down. Thereupon Bāṇa spoke --

"Your Majesty! Thou art omniscient and whatever thou recitest is understood by the celestials only. Who are we, foolish brāhmaṇas who are just interested in filling their bellies.? Still, we have this to recite before you:

In sooth, the full-moon seems to simulate
The glory of this lady's moon-like face
But who will say the first night's crescent moon
Is vying with the charm of that moon-like
face?(154)

When the king understood that the composition was in consonance with the idea, he concluded, "Kālidāsa is definitely living somewhere and it is within a day's journey. Everything can be accomplished through a proper stratagem." He then bestowed fifteen lacs of gold coins on Bāṇa. Pretending that he was quite happy, he sent away the learned scholars to their respective homes.

गते च विद्वन्मण्डले शनैर्द्वारपालायादिष्टं राज्ञा—'यदि केचिद् द्विजन्मान आयास्यन्ति तदा गृहमध्यमानेतव्याः ।'

ततः सर्वमपि वित्तमादाय स्वगृहं गते बाणे केचित्पण्डिता आहुः—'अहो, बाणेनानुचितं व्यधायि। यदसावप्यस्माभिः सह नगरान्निष्क्रान्तोऽपि सर्वमेव धनं गृहीतवान्। सर्वथा भोजस्य बाणस्वरूपं ज्ञापयिष्यामः यथा कोऽपि नान्यायं विधत्ते विद्वत्सु ।' ततस्ते राजानमासाद्य दद्दृशुः । राजा तान्प्राह—एतत्स्वरूपं ज्ञातमेव । भवद्भिर्यथार्थतया वाच्यम्। ततस्तैः सर्वमेव निवेदितम्। ततो राजा विचारितवान्—'सर्वथा कालिदासश्चारणवेषेण मद्भयान्मदीयनगरमध्यास्ते'। ततश्चाङ्गरक्षकानादिदेश—अहो प्रसाध्यन्तां तुरङ्गाः । ततः क्रीडोद्यानप्रयाणे पटह ध्वनिरभवत्—'अहो इदानीं राजा देवपूजाव्यग्र इति शुश्रुम पुनरिदानीं क्रीडोद्यानं गमिष्यति' इति व्याकुलाः सर्वे भटाः संभूय पश्चाद्यान्ति ।

ततो राजा तैर्विद्वद्भिः सहाश्वमारुह्य रात्रौ यत्र चारणप्रसङ्गः समजनि, तत्प्रदेशं प्राप्तः । ततो राजा चरतां चौराणां पदज्ञाननिपुणानाहूय प्राह—अनेन वर्त्मना यः कोऽपि रात्रौ निर्गतस्तस्य पदान्यद्यापि दृश्यन्ते, तानि पश्यन्तु इति । ततो राजा प्रतिपण्डितं लक्षं दत्त्वा तान्प्रेषयित्वा च स्वभवनमगात् ।

When the group of scholars had departed, the king ordered the door-keeper --"If some brāhmaṇas arrive, they should be brought into the palace".

When Bāṇa had left for his abode with the whole gift of wealth, some of the scholars started commenting --"Indeed! Bāṇa has done something quite improper. Though he too had left the city with all of us, he has now appropriated all the wealth. By all means, we should give a correct account about Bāṇa to King Bhoja so that no one will do any injustice to the scholars". Accordingly, they approached the king and met him. The king told them --"I have understood everything. You must tell me exactly what had happened". Then they related everything. The king started musing over it, "No doubt about it, Kālidāsa is staying within the city, in the guise of a spy out of fear for me". He then ordered his body-guards -- "O you! let the horses be harnessed and made ready!" Then there was a clarion call for the march to the pleasure garden. All soldiers became rather agitated --"Just now it was being talked about that the king was busy in the worship of gods and we now hear that he is going to the pleasure garden." All of them collected together and followed the king.

Thereafter, the king mounted horse along with those scholars and reached that place where they had talked with the spy in the night. The king then sent for some persons who were experts in footprints and told them--"Some one had been treading these grounds in the night and his footprints are visible. You should locate him". Thereafter, the king gave one lac to each one of the scholars and, having sent them away, he returned to his own abode.

ते च पदज्ञा राजाज्ञया सर्वतश्चरन्तो तमनवेक्षमाणा विमूढा इवासन् । ततश्च लम्बमाने सवितरि कमपि दासमेकं पदत्राणं त्रुटितमादाय चर्मकारवेश्म गच्छन्तं दृष्ट्वा तुष्टा इवासन् । ततस्तत्पदत्राणं तेन चर्मकारकरे न्यस्तं वीक्ष्य तैश्च तस्य करान्मिषेणादाय रेणुपूर्णे पथि मुक्त्वा तदेव पदं तस्येति ज्ञात्वा तं च दासं क्रमेण भवनं विशन्तं वीक्ष्य तस्य मन्दिरं परितो वेष्टयामासुः । ततश्च तैः क्षणेन भोजश्रवणपथविषयमभिज्ञानवार्ता प्रापिता । ततो राजा सपौरः सामात्यः पद्भ्यामेव तद्भवनमगात् । ततस्तच्छ्रुत्वा स्वपत्नीं प्राह कालिदासः—'प्रिये ! मत्कृते किं कष्टं ते पश्य ।' विलासवती—

सुकवे,

उपस्थिते विप्लव एव पुंसां
समस्तभावः परिमीयतेऽतः ।
अवाति वायौ न हि तूलराशे-
र्गिरेश्च कश्चित्प्रतिभाति भेदः ॥ १५५ ॥

मित्रस्वजनबन्धूनां
बुद्धेर्धैर्यस्य चात्मनः ।
आपन्निकषपाषाणे
जनो जानाति सारताम् ॥ १५६ ॥

अप्रार्थितानि दुःखानि
यथैवायान्ति देहिनः ।
सुखानि च तथा मन्ये
दैन्यमत्रातिरिच्यते ॥ १५७ ॥

The footprint experts went on searching everywhere as ordered by the king and, unable to locate him, they became much bewildered. As the sun was going down the horizon they saw a servant proceeding towards the cobbler's house with a damaged shoe in his hand. They felt pleased on seeing this. Noticing that the servant had handed over the damaged shoe to the cobbler, they got it out of him on some pretext and, making an imprint of it on the path they came to the conclusion that the footprint was of the same foot. Then they saw the same servant sitting in a house and surrounded it. With no delay they conveyed the news of such identification to the monarch who, along with all the citizens and the ministers came over to that house. Having heard about all these Kālidāsa told his beloved --" O my dear! To what all troubles have you been put on my account! Vilāsavatī said —

O great poet!

It is during times of a great conflict
All attributes of a man come to light.
In the stillness with no waft of a breeze
A cotton heap looks the same as a hill
(155)

It's on the touchstone of calamities,
The depth of intellect and fortitude
Of one's friends intimates and kinsfolk,
Gets tested and those of one's own self too.
(156)

As troubles come to all beings
All unsolicited, so do
Happy events also, I feel,
Luck is the dominant force here. **(157)**

सुकवे ! राज्ञा त्वयि मनाङ्निराकृते वचसापि मया सहेदं दासीवृन्दं प्रदीप्तवह्नौ पतिष्यति। कालिदासः—प्रिये ! नैवं मन्तव्यम्। मां दृष्ट्वा विकासीकृतास्यो भोजः पादयोः पतिष्यति' इति। ततस्तद्गृहं प्रविश्य भोजः कालिदासं दृष्ट्वा ससंभ्रममाश्लिष्य पादयोः पतति। स राजा पठति च—

गच्छतस्तिष्ठतो वापि
जाग्रतः स्वपतोऽपि वा।
मा भून्मनः कदाचिन्मे
त्वया विरहितं कवे ॥ १५८ ॥

कालिदासस्तच्छ्रुत्वा व्रीडावनताननस्तिष्ठति। राजा च कालिदासमुखमुन्नमय्याह—

कालिदास कलावास
दासवच्चालितो यदि।
राजमार्गे व्रजन्नत्र
परेषां तत्र का त्रपा ॥ १५९ ॥

धन्यां ते दयितां मन्ये
कालिदासो यदेतया।
निबद्धः स्वगुणैरेष
शकुन्त इव पञ्जरे ॥ १६० ॥

राजा नेत्रयोर्हर्षाश्रु मार्जयति कराभ्यां कालिदासस्य। ततस्तत्राप्तिप्रसन्नो राजा ब्राह्मणेभ्यः प्रत्येकं लक्षं ददौ। निजतुरङ्गे च कालिदासमारोप्य सपरिवारो निजगृहं ययौ।

कियत्यपि कालेऽतिक्रान्ते राजा कदाचित्सन्ध्यामालोक्य प्राह—

O great poet! If the king shows any kind of disregard for you, even in his words, I shall then jump into the flaming fire with all my female attendants. Kālidāsa said --"Do not think so. At my very sight Bhoja will, with his face blooming in smiles fall at my feet." Bhoja then entered the house and, as soon as he saw Kālidāsa, he embraced him eagerly and fell at his feet. And the king said --

Walking or standing, may it be,
While keeping awake or asleep,
Be it so my mind is never
Parted from you, O great poet! (158)

On hearing this, Kālidāsa stood there in great shyness with downcast face. The monarch lifted up his face and spoke to him

Kālidāsa, O You abode of all arts!
While proceeding through this royal highway,
You go on treating me as your servant,
How does it become some other's concern? (159)

Blessed indeed is that beloved of yours
Who has through her accomplishments managed
To capture Kālidāsa and keep him
Under control like a bird in a cage. (160)

The king wiped out the tears of joy from Kālidāsa's face. Then, his heart in delight over being united with him, the king gave a lac to each of the brāhmaṇas. Mounting Kālidāsa on his own steed he proceeded homewards with all his retinue.

Some days passed like this when, the king who was observing the sunset once remarked--

परिपतति पयोनिधौ पतङ्गः

ततो बाणः प्राह—

सरसिरुहामुदरेषु मत्तभृङ्गः

ततो महेश्वरकविः —

उपवनतरुकोटरे विहङ्गः ।

ततः कालिदासः प्राह—

युवतिजनेषु शनैशनैरनङ्गः ॥ १६१ ॥

तुष्टो राजा लक्षं लक्षं ददौ । चतुर्थचरणस्य लक्षद्वयं ददौ ।

कदाचिद्राजा बहिरुद्यानमध्ये मार्गं प्रत्यागच्छन्तं कमपि विप्रं ददर्श । तस्य करे चर्ममयं कमण्डलुं वीक्ष्य तं चातिदरिद्रं ज्ञात्वा मुखश्रिया विराजमानं चावलोक्य तुरङ्गं तदग्रे विधायाह—विप्र ! चर्मपात्रं किमर्थं पाणौ वहसि इति । स च विप्रो नूनं मुखशोभया मृदूक्त्या च भोज इति विचार्याह—देव ! वदान्यशिरोमणौ भोजे पृथ्वीं शासति लौहताम्राभावः समजनि । तेन चर्ममयं पात्रं वहामि' इति ।

The sun is falling into the western ocean

Then Bāṇa said --

The inebriated bee into the lotus flowers

The poet Maheśvara then added –

The bird into its nidus in the garden tree

Thereafter, Kalidasa concluded --

And slowly Cupid into youthful maidens' hearts.

Greatly delighted the king distributed a lac to each one. For the fourth line he bestowed two lacs.

Once, as the king was strolling in the garden outside the city he saw a brāhmaṇa coming towards him. The king noticed that he was carrying a water bowl in his hand made of leather and he also made it out that the man was extremely poor though his face had a glorious appearance. Halting his horse by his side the king thus quesstioned him -- "O you, learned brāhmaṇa! Why are you carrying this leathern bowl in your hand?" By the softness of his speech and the splendour of his appearance the brāhmaṇa concluded that this must undoubtedly be King Bhoja and replied to him --"O Lord! When Bhoja, the most generous of donors, is ruling over the earth there is a shortage of metals like iron and copper. Therefore, I am carrying a leathern bowl."

राजा—भोजे शासति लौहाताम्राभावे को हेतुः। तदा विप्रः पठति—

अस्य श्रीभोजराजस्य
द्वयमेव सुदुर्लभम्।
शत्रूणां श्रृंखलैर्लौहं
ताम्रं शासनपत्रकैः॥ १६२॥

ततस्तुष्टो राजा प्रत्यक्षरं लक्षं ददौ।

कदाचिद् द्वारपालः प्राह—धारेन्द्र! दूरदेशादागतः कश्चिद्विद्वान्द्वारि तिष्ठति तत्पत्नी च तत्पुत्रः सपत्नीकः। अतोऽतिपवित्रं विद्वत्कुटुम्बं द्वारि तिष्ठति इति।

राजा—अहो गरीयसी शारदाप्रसादपद्धतिः।
तस्मिन्नवसरे गजेन्द्रपाल आगत्य राजानं प्रणम्य प्राह—भोजेन्द्र! सिंहलदेशाधीश्वरेण सपादशतगजेन्द्राः प्रेषिताः षोडश महामणयश्च।

ततो बाणः प्राह—

स्थितिः कवीनामिव कुञ्जराणां
स्वमन्दिरे वा नृपमन्दिरे वा।
गृहे गृहे किं मशका इवैते
भवन्ति भूपालविभूषिताङ्गाः॥ १६३॥

The King then questioned him -- 'What is the cause for this shortage of iron and copper during the reign of Bhoja ?" The brāhmaṇa then recited

There are two things in great shortage
For this glorious monarch, Bhoja
Iron used for foe's manacles
And copper used for plaques of gift. (162)

The king who was greatly pleased gave a lac for each letter.

Once the door-keeper came in and announced -- "O Lord of Dhāra! Some scholar who has come from a far off place is waiting at the door with his wife, son and the son's wife. The king remarked --

"Wonderful indeed is the way grace is bestowed by Śāradā (the goddess of learning)." At this juncture the keeper of the elephants made his entry and, having respectfully bowed down to the monarch, he thus informed him-- "O great ruler Bhoja! The ruler of Siṁhaladeśa has sent to you one hundred and twenty five lordly elephants along with sixteen great jewels."

Then Bāṇa commented --

The befitting place for tuskers and for poets
Is one's own abode or else the royal abode.
Their limbs being adorned often by the monarch,
Do they wander from house to house like
mosquitoes? (163)

ततो राजा गजावलोकनाय बहिरगात् ततस्तद्विद्वत्कुटुम्बं वीक्ष्य चोलपण्डितो राज्ञः प्रियोऽहमिति गर्वं दधार यन्मया राजभवनमध्यं गम्यते। विद्वत्कुटुम्बं तु द्वारपालज्ञापितमपि बहिरास्ते। तदा राजा तच्चेतसि गर्वं विदित्वा चोलपण्डितं सौधाङ्गणान्निस्सारितवान्।

काशीदेशवासी कोऽपि तण्डुलदेवनामा राज्ञे स्वस्तीत्युक्त्वातिष्ठत्। राजा च तं पप्रच्छ—सुमते! कुत्र निवासः।

तण्डुलदेवः—

वर्तते यत्र सा वाणी
कृपाणी रिक्तशाखिनः।
श्रीमन्मालवभूपाल
तत्र देशे वसाम्यहम्॥ १६४॥

तुष्टो राजा तस्मै गजेन्द्रसप्तकं ददौ।

ततः कोऽपि विद्वानागत्य प्राह—

तपसः सम्पदः प्राप्या-
स्तत्तपोऽपि न विद्यते।
येन त्वं भोज कल्पद्रु-
र्दृग्गोचरमुपैष्यसि॥ १६५॥

तस्मै राजा दशगजेन्द्रान्ददौ।

Then, as the king went out for having a view of the elephants, the scholar who had arrived from the Chola kingdom was puffed with pride under the impression that he was the preferred one and he went inside the palace. The scholar's family whose arrival had been announced by the gate-keeper still remained outside. And then, the king who became aware of the vanity of the Chola poet turned him out from the courtyard of the palace.

A certain scholar, Taṇḍuladeva by name, a residents of Kaśi pronounced his benediction on the king and seated himself. The king asked him -- "O noble one! Where is your residence?

Taṇḍuladeva replied

O glorious king of Malava!
In that land I live, where the words
Of an indigenous person,
Acts as if it were a sharp sword. **(164)**

The king who was greatly pleased made a gift of seven lordly tuskers to him.

Thereafter, a certain scholar approached him and spoke thus.

That penance can't be taken as penance by which
One gains prosperity; That alone is penance
By which, thou O King Bhoja, the celestial tree
Comes within the range of the eye of worshippers. **(165)**

On him, the monarch bestowed ten lordly tuskers.

ततः कश्चिद्ब्राह्मणपुत्रो भूम्भारवं कुर्वाणोऽभ्येति। ततः सर्वे सम्भ्रान्ताः। कथं भूम्भारवं करोषि, इति राज्ञा स्वदृग्गोचरमानीतः पृष्टः। स प्राह—

देव त्वद्दानपाथोधौ
दारिद्र्यस्य निमज्जतः।
न कोऽपि हि करालम्बं
दत्ते मत्तेभदायक॥ १६६॥

ततस्तुष्टो राजा तस्मै त्रिंशद्गजेन्द्रान्प्रादात्।

ततः प्रविशति पत्नीसहितः कोऽपि विलोचनो विद्वान्।

स्वस्ति इत्युक्त्वा प्राह—

निजानपि गजान्भोजं
ददानं प्रेक्ष्य पार्वती।
गजेन्द्रवदनं पुत्रं
रक्षत्यद्य पुनः पुनः॥ १६७॥

ततो राजा सप्तगजास्तस्मै ददौ।

ततो राजा विद्वत्कुटुम्बं तदैव पुरतः स्थितं वीक्ष्य ब्राह्मणं प्राह—

क्रियासिद्धिः सत्त्वे भवति महतां नोपकरणे।

Thereafter, the son of a certain brāhmaṇa came in resonating the assembly with loud wailings. Everyone got greatly agitated. "Why are you making such an outcry?" When he was brought to the side of the king and questioned thus, he replied—

O Lord! Bestower of tuskers in rut!
When indigence was sinking in the sea,
The creation of your own munificence
No one would extent a hand for succour. **(166)**

The king was greatly pleased and gave out a gift of thirteen lordly tuskers to him.

Then comes in a blind scholar along with his wife. After pronouncing the benediction he addressed the king --

Seeing that in giving gifts of tuskers,
Bhoja does not spare his own animals,
Worried about her elephant-faced son,
Umā protects him again and again. **(167)**

To him the king made the present of seven elephants.

Then the king beheld the household of the learned scholar standing before him and thus addressed the brāhmaṇa.

Success for the great comes from the spirit, not equipments.

वृद्धद्विजः प्राह—

घटो जन्मस्थानं मृगपरिजनो भूर्जवसनम्
वने वासः कन्दादिकमशनमेवंविधगुणः।
अगस्त्यः पाथोधिं यदकृत कराम्भोजकुहरे
क्रियासिद्धिः सत्त्वे भवति महतां नोपकरणे ॥ १६८ ॥

ततो राजा बहुमूल्यानपि षोडशमणींस्तस्मै ददौ । ततस्तत्पत्नीं प्राह राजा—'अम्ब ! त्वमपि पठ ।' देवी—

रथस्यैकं चक्रं भुजगयमिताः सप्ततुरगा
निरालम्बो मार्गश्चरणविकलः सारथिरपि।
रविर्यात्येवान्तं प्रतिदिनमपारस्य नभसः
क्रियासिद्धिः सत्त्वे भवति महतां नोपकरणे ॥ १६९ ॥

राजा तुष्टः सप्तदश गजान्सप्त रथांश्च तस्य ददौ । ततो विप्रपुत्रं प्राह राजा—विप्रसुत ! त्वमपि पठ । विप्रसुतः—

विजेतव्या लङ्का चरणतरणीयो जलनिधि-
र्विपक्षः पौलस्त्यो रणभुवि सहायाश्च कपयः।
पदातिर्मर्त्योऽसौ सकलमवधीद्राक्षसकुलं
क्रियासिद्धिः सत्त्वे भवति महतां नोपकरणे ॥ १७० ॥

The aged brahmana replied thus -

Earthen pot the womb, deer his attendants,
tree-bark, his robe
Forest his home, fruits and roots his food,
with such attributes
Agastya could still take the ocean in his plam's
cavity
Success for the great comes from the spirit, not
equipments. (168)

Then the king bestowed on him, the sixteen jewels, highly priced though they were. Thereafter, addressing the wife, the king spoke -- "Mother! You too should recite." And she recited --

Chariot of single wheel, steeds controlled by
serpent-like reins,
Traversing a propless path and charioteer too a
cripple,
Still the sun goes each day to the end of the
endless sky,
Success for the great comes from the spirit, not
equipments. (169)

The king who was greatly pleased bestowed on her seventeen elephants and chariots. Thereafter, addressing the brāhmaṇa's son he said--"O son of the brāhmaṇa! You too should recite." The brāhmaṇa's son recited;

Laṅka to be conquered and ocean to be crossed
on foot
Paulastya was the rival and monkeys his assis-
tants
A mortal on foot, Rāma killed the host of Rak-
ṣasas
Success for the great comes from the spirit, not
equipments. (170)

ततो राजा विप्रसुतायाष्टादश गजेन्द्रान्प्रादात् । सुकुमारमनोज्ञनिखिलाङ्गावयवालंकृतां श्रृंगाररसोपजातमूर्तिमिव चम्पकलतामिव लावण्यगात्रयष्टिं विप्रस्नुषां वीक्ष्य नूनं भारत्याः कापि लीलाकृतिरियमिति चेतसि नमस्कृत्य राजा प्राह—मातः ! त्वमप्याशिषं वद ।

विप्रस्नुषा—देव ! श्रृणु—

धनुः पौष्पं मौर्वी मधुकरमयी चञ्चलदृशां
दृशां कोणो बाणः सुहृदपि जडात्मा हिमकरः ।
स्वयं चैकोऽनङ्गः सकलभुवनं व्याकुलयति
क्रियासिद्धिः सत्त्वे भवति महतां नोपकरणे ॥ १७१ ॥

चमत्कृतो राजा लीलादेवीभूषणानि सर्वाण्यादाय तस्यै ददौ । अनर्घ्यांश्च सुवर्णमौक्तिकवैडूर्यप्रवालांश्च प्रददौ ।

तदा कदाचित्सीमन्तनामा कविः प्राह—

And then, the king made a gift of eighteen elephants to the son of the brāhmaṇa. Then, he beheld the brāhmaṇa's daughter-in-law whose form looked extremely charming with every one of her limbs having a lovely adornment, who looked like the very incarnation of love with her tender and lovely body bearing resemblance to a fine creeper. And the king felt that she must be a charming and playful incarnation of Bhārati, the goddess of learning. His heart having paid due obeisance to her, the king thus addressed her -- "Dear girl! You too bestow your blessings."

The daughter-in-law of the brāhmaṇa replied -- "O lord! Listen to me!

Flowers his bow, black bees the bow-string, women's side glances
Are his arrows and the foolish moon is his companion.
Bodiless and single-handed he still conquers the worlds
Success for the great comes from the spirit, not equipments.(171)

The monarch who was enchanted brought in all the ornaments of his queen Līlādevī and bestowed them on her. He also bestowed invaluable gifts of gold and pearls, beryls, corals and such other jewels on her.

Thereafter, once, a poet who bore the name of Sīmanta said —

पन्थाः संहर दीर्घतां त्यज निजं तेजः कठोरं रवे
श्रीमन्विन्ध्यगिरे प्रसीद सदयं सद्यः समीपे भव।
इत्थं दूरपलायनश्रमवतीं दृष्ट्वा निजप्रेयसीं
श्रीमन्भोज तव द्विषः प्रतिदिनं जल्पन्ति मूर्च्छन्ति च ॥ १७२ ॥

तस्मिन्नेव क्षणे कश्चित्सुवर्णकारः प्रान्तेषु पद्मरागमणिमण्डितं सुवर्णभाजनमादाय राज्ञः पुरो मुमोच। ततो राजा सीमन्तकविं प्राह—

सुकवे ! इदं भाजनं कामपि श्रियं दर्शयति। ततः कविराह—

धारेश त्वत्प्रतापेन
पराभूतस्त्विषांपतिः।
सुवर्णपात्रव्याजेन
देव त्वामेव सेवते ॥ १७३ ॥

ततस्तुष्टो राजा तदेव पात्रं मुक्ताफलैरापूर्य प्रादात्।

कदाचिद्राजा मृगयारसेन पुरः पलायमानं वराहं दृष्ट्वा स्वयमेकाकितया दूरं वनान्तमासादितवान्। तत्र कञ्चन द्विजवरमवलोक्य प्राह—द्विज ! कुत्र गन्तासि ?

द्विजः—धारानगरम्

भोजः—किमर्थम् ?

*O path! shorten your length! O sun give up
your scorching heat
Glorious mountain Vindhyā! be pleased to be
close by forthwith!
O Glorious king Bhoja! Your foes prattle and
swoon each day
Seeing their beloveds tired out, running long
distances. (172)*

That very moment a certain goldsmith came over there with a golden vessel studded with rubies and placed it before the king. And the king told the poet Samanta—

"O great poet! This bowl looks glorious." Then, the poet told the king.

*O Lord! overlord of Dhāra! the lord
Of all lights, overcome by Thy valour
Has now come over here for serving you
In the false guise of this golden vessel. (173)*

The king being greatly pleased gave him that very bowl filled with pearls.

Once, while the king saw a boar that was running away. All by himself he chased it for a long distance and got into the interior of the forest. There, on espying a noble brāhmaṇa, the king thus addressed him -- "O learned brāhmaṇa, where are you going ?"

Brahmana:- To the city of Dhara.

Bhoja:- What for ?

द्विजः—भोजं द्रष्टुं द्रविणेच्छया । स पण्डिताय दत्ते, अहमपि मूर्खं न याचे ।

भोजः—विप्र ! तर्हि त्वं विद्वान् कविर्वा ?

द्विजः—महाभाग ! कविरहम् ।

भोजः—तर्हि किमपि पठ ।

द्विजः—भोजं विना मत्पदसरणिं न कोऽपि जानाति ।

राजा—ममाप्यमरवाणीपरिज्ञानमस्ति । राजा च मयि स्निह्यति । त्वद्गुणं च श्रावयिष्यामि किमपि कलाकौशलं दर्शय ।

विप्रः—किं वर्णयामि ?

राजा—कलमानेतान्वर्णय ।

विप्रः—

कलमाः पाककविनम्रा
मूलतलाघ्रातसुरभिकल्हाराः ।
पवनाकम्पितशिरसः
प्रायः कुर्वन्ति परिमलश्लाघाम् ॥ १७४ ॥

राजा तस्मै सर्वाभरणान्युत्तार्य ददौ ।

Brāhmaṇa:- To meet Bhoja, since I want to get some money. He bestows wealth on the learned and I, too, do not beg of fools.

Bhoja:- O Brahmana! Are you then a scholar or a poet.

Brāhmaṇa:- Great one! I am a poet.

Bhoja:- In that case recite something!

Brāhmaṇa:- Other than Bhoja no one will be able to comprehend the style of my compositions.

Bhoja:- I have also some knowledge of the language of the gods. The king too is fond of me. I shall communicate to him your merit. Do give me some demonstration of your artistic capability.

Brahmana- What shall I describe?

King:-You may describes these rice plants.

Brāhmaṇa:-

These mature paddy plants, their heads stooping,
Imbibing the fragrance of lotuses
With their heads nodding in the wafting breeze,
Seem to be appreciating the fragrance. **(174)**

The king divested himself of all his ornaments and bestowed them on the poet.

ततः कदाचित्कुम्भकारवधूः राजगृहमेत्य द्वारपालं प्राह—द्वारपाल ! राजा द्रष्टव्यः । स आह—किं ते राज्ञा कार्यम् ? सा चाह—न तेऽभिधास्यामि । नृपाग्र एव कथयामि । स सभायामागत्य प्राह—

देव ! कुम्भकारप्रिया काचिद्राज्ञो दर्शनाकाङ्क्षिणी न वक्ति मत्पुरः कार्यम् । त्वत्पुरतः कथयिष्यति । राजा—प्रवेशय । सा चागत्य नमस्कृत्य वक्ति—

देव मृत्खननाद्दृष्टं
निधानं वल्लभेन मे ।
स पश्यन्नेव तत्रास्ते
त्वां ज्ञापयितुमभ्यगाम् ।। १७५ ।।

राजा च चमत्कृतो निधानकलशमानाययामास । तद्द्वारमुद्घाट्य यावत्पश्यति राजा तावत्तदन्तर्वर्तिद्रव्यमणिप्रभामण्डलमालोक्य कुम्भकारं पृच्छति—किमेतत्कुम्भकार ? स चाह—

राजचन्द्रं समालोक्य
त्वां तु भूतलमागतम् ।
रत्नश्रेणिमिषान्मन्ये
नक्षत्राण्यभ्युपागमन् ।। १७६ ।।

राजा कुम्भकारमुखाच्छ्लोकं लोकोत्तरमाकर्ण्य चमत्कृतस्तस्मै सर्वं ददौ ।

Thereafter, once the wife of a potter came to the royal abode and told the sentry --"O gate-keeper, I must see the king". And he asked--"What business have you with the king? She said -- "That I am not going to tell you. I shall mention it only before the king". The sentry went to the assembly and informed the king--

"Your Majesty! A certain potter woman is keen to meet Your Majesty, but she does not disclose to me the purpose of her visit. She will mention it only before Your Majesty". The king said, "Let her be admitted". She then entered and, after bowing down to the king, thus informed the king --

Your Majesty! While digging the soil,
My husband came across a treasure pot.
While he is keeping a watch over it
I have come over here to announce it. **(175)**

The king was wonder-struck and had the treasure pot brought over there. On lifting the lid, when the king observed that the pot contained precious jewels of great lustre within, he asked the potter --" What is this, O potter? " and he replied,

Seeing that you, O great monarch!
The moon had come down to the earth,
In the guise of this treasure heap,
The stars have journeyed to the earth. **(176)**

On listening to the verse coming out of the mouth of the potter the king was enchanted and the whole treasure was bestowed on him.

द्विजः—भोजं द्रष्टुं द्रविणेच्छया। स पण्डिताय दत्ते, अहमपि मूर्खं न याचे।

भोजः—विप्र! तर्हि त्वं विद्वान् कविर्वा?

द्विजः—महाभाग! कविरहम्।

भोजः—तर्हि किमपि पठ।

द्विजः—भोजं विना मत्पदसरणिं न कोऽपि जानाति।

राजा—ममाप्यमरवाणीपरिज्ञानमस्ति। राजा च मयि स्निह्यति। त्वद्गुणं च श्रावयिष्यामि किमपि कलाकौशलं दर्शय।

विप्रः—किं वर्णयामि?

राजा—कलमानेतान्वर्णय।

विप्रः—

कलमाः पाकविनम्रा
मूलतलाघ्रातसुरभिकल्हाराः।
पवनाकम्पितशिरसः
प्रायः कुर्वन्ति परिमलश्लाघाम्॥ १७४॥

राजा तस्मै सर्वाभरणान्युत्तार्य ददौ।

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Brāhmaṇa:- Other than Bhoja no one will be able to comprehend the style of my compositions.

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देव ! कुम्भकारप्रिया काचिद्राज्ञो दर्शनाकाङ्क्षिणी न वक्ति मत्पुरः कार्यम् । त्वत्पुरतः कथयिष्यति । राजा—प्रवेशय । सा चागत्य नमस्कृत्य वक्ति—

देव मृत्खननाद्दृष्टं
निधानं वल्लभेन मे ।
स पश्यन्नेव तत्रास्ते
त्वां ज्ञापयितुमभ्यगाम् ॥ १७५ ॥

राजा च चमत्कृतो निधानकलशमानाययामास । तद्द्वारमुद्घाट्य यावत्पश्यति राजा तावत्तदन्तर्वर्तिद्रव्यमणिप्रभामण्डलमालोक्य कुम्भकारं पृच्छति—किमेतत्कुम्भकार ? स चाह—

राजचन्द्रं समालोक्य
त्वां तु भूतलमागतम् ।
रत्नश्रेणिमिषान्मन्ये
नक्षत्राण्यभ्युपागमन् ॥ १७६ ॥

राजा कुम्भकारमुखाच्छ्लोकं लोकोत्तरमाकर्ण्य चमत्कृतस्तस्मै सर्वं ददौ ।

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On listening to the verse coming out of the mouth of the potter the king was enchanted and the whole treasure was bestowed on him.

ततः कदाचिद्राजा रात्रावेकाकी सर्वतो नगरचेष्टितं पश्यन्पौरगिरमाकर्णयंश्चचार। तदा क्वचिद्वैश्यगृहे वैश्यः स्वप्रियां प्राह—प्रिये! राजा स्वल्पदानरतोऽप्युज्जयिनीनगराधिपतेर्विक्रमार्कस्य दानप्रतिष्ठां काङ्क्षते। सा किं भोजेन प्राप्यते। कैश्चित्स्तोत्रपरायणैर्मयूरादिकविभिर्महिमानं प्रापितो भोजः। परन्तु भोजो भोज एव। प्रिये! शृणु—

आबद्धकृत्रिमसटाजटिलांसभित्ति-
रारोपितो यदि पदं मृगवैरिणः श्वा।
मत्तेभकुम्भतटपाटनलम्पटस्य
नादं करिष्यति कथं हरिणाधिपस्य॥ १७७॥

राजा श्रुत्वा विचारितवान्—असौ सत्यमेव वदति। ततः पुनः पुनर्वदन्तं शृणोति—

आपन्न एव पात्रं
देहीत्युच्चारणं न वैदुष्यम्।
उपपन्न एव देयं
त्यागस्ते विक्रमार्क किमु वर्ण्यः॥ १७८॥

विक्रमार्क त्वया दत्तं
श्रीमन् ग्रामशताष्टकम्।
अर्थिने द्विजपुत्राय
भोजे त्वन्महिमा कुतः॥ १७९॥

Thereafter, once, the king was moving around in all the different areas of the city, all by himself in order to have an idea of what the people were doing and he heard their conversations too. In the house of a Vaiśya (one belonging to the trading community) the husband was telling his wife --" Dear one, the king who is just bestowing small gifts is still wanting to get the stature of King Vikramāditya of Ujjayini. Can Bhoja ever attain it? Bhoja has been elevated to greatness by certain poets like Mayūra and others. Still Bhoja will remain Bhoja. Listen to this, my dear!

A dog may be dressed up like a lion,
Fitted with false manes and thick strong shoulders
Can he still get the roar of the king of beasts
Who shatters the mighty heads of tuskers. (177)

On hearing this, the king pondered over it. "Indeed, this one is speaking the truth." After that he heard the man oft repeating--

Is there wisdom in giving assistance
To him alone who gets into dangers?
You bestow gifts on all deserving ones,
O Vikrama! how can you be described? (178).

O glorious Vikramāditya! you once
Bestowed one hundred and eight villages
On the son of a learned Brāhmaṇa
How can Bhoja reach that glory of yours!
(179)

प्राप्नोति कुम्भकारोऽपि
महिमानं प्रजापतेः।
यदि भोजोऽप्यवाप्नोति
प्रतिष्ठां तव विक्रम ॥ १८० ॥

राजा—लोके सर्वोऽपि जनः स्वगृहे निःशङ्कं सत्यं वदति । मया वान्येन वा सर्वथा विक्रमार्कप्रतिष्ठा न शक्या प्राप्तुम् ।

ततः कदाचित्कश्चित्कवी राजद्वारं समागत्याह—राजा द्रष्टव्यः इति । ततः प्रवेशितो राजानं 'स्वस्ति' इत्युक्त्वा तदाज्ञयोपविष्टः पठति—

कविषु वादिषु भोगिषु देहिषु
द्रविणवत्सु सतामुपकारिषु ।
धनिषु धन्विषु धर्मधनेष्वपि
क्षितितले नहि भोजसमो नृपः ॥ १८१ ॥

राजा तस्मै लक्षं प्रादात् । सर्वाभरणान्युत्तार्य तुरगं च तस्मै ददौ ।

ततः कदाचिद्राजा क्रीडोद्यानं प्रस्थितो मध्येमार्गं कामपि मलिनां-शुकवसनां तीक्ष्णकरतपनकरप्रदग्धमुखारविन्दां सुलोचनां लोचनाभ्या-मालोक्य पप्रच्छ—

O King Vikrama! even a potter
Can attain the status of Lord Brahmā
If the monarch Bhoja can ever reach
The level of greatness attained by you.
(180)

The king then thought: "In this world every one will speak the truth while he is in his own house with no hesitation. It is not possible for me or anyone else to attain the stature of King Vikramāditya."

Later, once, a certain poet came to the portals of the palace and said — "I must see the king." On being admitted he bestowed his benediction on the king and, having seated himself as ordered by the king, he recited.

Amongst poets, logicians, those involved in enjoyments
The opulent ones, benefactors of the deserving,
The rich, the bowmen and those to whom dharma is their wealth
There is no monarch on this earth who can vie with Bhoja. (181)

The king gave a lac to him. Divesting himself of all his ornaments he also gave them to him along with a horse.

Once, thereafter, while the king was proceeding towards the pleasure garden, mid-way he beheld a fair-eyed lady clad in dirty garments, her lotus–like face being scorched by the sharp rays of the burning sun. The king thus questioned her ---

का त्वं पुत्रि ?

सा च तं श्रीभोजभूपालं मुखश्रिया विदित्वा तुष्टा प्राह—

नरेन्द्र ! लुब्धकवधूः

हर्षसंभृतो राजा तस्याः पटुप्रबन्धानुबन्धेनाह—

हस्ते किमेतत्

सा चाह—**पलम्**

राजाह—**क्षामं किम्**

सा चाह—

सहजं ब्रवीमि नृपते यद्यादराच्छ्रूयते।
गायन्ति त्वदरिप्रियाश्रुतटिनीतीरेषु सिद्धाङ्गनाः।
गीतान्धा न तृणं चरन्ति हरिणास्तेनामिषं दुर्बलम्॥ १८२॥

राजा तस्यै प्रत्यक्षरं लक्षं प्रादात्।

ततो गृहमागत्य गवाक्षम् उपविष्टः। तत्र चासीनं भोजं दृष्ट्वा राजवर्त्मनि स्थित्वा कश्चिदाह—देव ! सकलमहीपाल ! आकर्णय।

"Who are you, daughter?"

Recognising the questioner as the great King Bhoja from the glory of his face, she replied joyously --

Hunter's Vadhu, O King!"

The king who was pleased with her poetic diction continued --

"What's in your hand?"

And she replied --" *some meat?"*

The king guestioned---" *Why so thin?"*

She then replied---" *I tell you, O King! If y're pleased to listen."*

Sidha maids singing on the banks of tears of
your foe's wives,
With tearful eyes the deer do not eat grass and
have become thin. **(182).**

For each one of the letters the king bestowed a lac on her.

Thereafter, coming back to his own abode, the king seated himself at the window. Seeing Bhoja seated there, some one from the royal highway called out— O Lord! Protector of the whole world, do listen to me.

इतश्चेतश्चाद्भिर्विघटिततटः सेतुरुदधेः
धरित्री दुर्लङ्घ्या बहुलहिमपङ्को गिरिरयम् ।
इदानीं निर्वृत्ते करितुरगनीराजनविधौ
न जाने यातारस्तव च रिपवः केन च पथा ॥ १८३ ॥

तुष्टो भोजो वर्त्मनि स्थितायैव तस्मै पञ्च गजान्ददौ ।

कदाचिद्राजा मृगयारसपराधीनो हयमारुह्य प्रतस्थे ।

ततो नदीं समुत्तीर्णं
शिरस्यारोपितेन्धनम् ।
वेषेण ब्राह्मणं ज्ञात्वा
राजा पप्रच्छ सत्वरम् ॥ १८४ ॥

कियन्मात्रं जलं विप्र !

स आह—

जानुदध्नं नराधिप ।

चमत्कृतो राजाह—

ईदृशी किमवस्था ते

स आह—

नहि सर्वे भवादृशाः ॥ १८५ ॥

The bridge in the ocean's shattered by waves oft striking 'gainst it
The earth not traversable the mountain's miry with snow.
The holy lustration ceremonies have been performed
On tuskers and steeds, I know not which way your foes will depart. (183)

Bhoja who was greatly pleased, bestowed five elephants on that man who was standing on the road side.

Later, once, overpowered by his craving for sylvan sports the king mounted his horse and set out.

Then seeing a person crossing the stream
With a faggot of firewood on his head
And knowing him to be a brāhmaṇa
Forthwith the king put a question to him. (184)

How much water, O brāhmaṇa?

And he said --

"Comes to the knee, O Lord of men! "

Struck with wonder, the king then questioned him--

" Why are you in this condition?

And he replied--

"Not every one is like you." (185)

राजा प्राह कुतूहलात्—विद्वन् ! याचस्व कोशाधिकारिणम् । लक्षं दास्यति मद्वचसा । ततो विद्वान् काष्ठं भूमौ निक्षिप्य कोशाधिकारिणं गत्वा प्राह—महाराजेन प्रेषितोऽहम् । लक्षं मे दीयताम् । ततः स हसन्नाह—विप्र ! भवन्मूर्तिः लक्षं नार्हति । ततो विषादी स राजानमेत्याह—स हसति देव ! नार्पयति । राजा कुतूहलादाह—लक्षद्वयं प्रार्थय । दास्यति । पुनरागत्य विप्रः 'लक्षद्वयं देयमिति राज्ञोक्तम्' इत्याह । स पुनर्हसति । विप्रः पुनरपि भोजं प्राप्याह—स पापिष्ठो मां हसति नार्पयति । ततः कौतूहली श्रीभोजराजः प्राह—विप्र ! लक्षत्रयं याचस्व । अवश्यं स दास्यति । स पुनरेत्य प्राह—राजा मे लक्षत्रयं दापयति । स पुनर्हसति । ततः क्रुद्धो विप्रः पुनरेत्याह—देव ! स नार्पयत्येव ।

राजन्कनकधाराभि-
स्त्वयि सर्वत्र वर्षति ।
अभाग्यच्छत्रसंच्छन्ने
मयि नायान्ति बिन्दवः ॥ १८६ ॥

त्वयि वर्षति पर्जन्ये
सर्वे पल्लविता द्रुमाः ।
अस्माकमर्कवृक्षाणां
पूर्वपत्रेऽपि संशयः ॥ १८७ ॥

With a good deal of interest the king told him-- ''O, learned one! You go and beg of the treasure keeper. By my orders he will give you a lac.''Then the scholar put the faggots down on the ground and, going to the treasurer he told him---''I have been despatched by the king. Do give me a lac.'' The treasurer had a good laugh and said---''O brāhmaṇa! Your personality is not worth a lac.'' ''In distress he came back to the king and told him- --'' ''He only laughs, he is not bestowing.'' His curiosity roused, the king then told him---'' ''O brāhmaṇa! You beg for two lacs. Undoubtedly, he will give it to you. '' Once again he went to the treasurer and told him-- "The king is asking you to give me two lacs." Again he started laughing. Once again he approached Bhoja and asked -- ''That wicked fellow is only laughing, he is not giving anything. '' With a good deal of curiosity the glorious king Bhoja told him-- "O brahmana! You beg for three lacs. There is no doubt on it he will give you. '' He once again went over to the treasurer and said-- ''The king is giving three lacs to me.'' Once again he laughed. Once again he went over to the king and said--- ''O Lord he is not giving anything at all.

O king when you are pouring rains
In torrent of gold everywhere
Not a drop falls on me , sheltered
By the umbrella of misfortune. (186)

When as the cloud you are pouring showers
All the trees are puting forth tender sprouts.
For us who are sun–trees it is doubtful
Whether we can retain the earlier foliage. (187)

एकमस्य परमेकमुद्यमम्
निस्त्रपत्वमपरस्य वस्तुनः ।
नित्यमुष्णमहसा निरस्यते
नित्यमन्धतमसं प्रधावति ॥ १८८ ॥

ततो राजा प्राह—

क्रोधं मा कुरु मद्वाक्याद्
गत्वा कोशाधिकारिणम् ।
लक्षत्रयं गजेन्द्राश्च
दश ग्राह्यास्त्वया द्विज ॥ १८९ ॥

ततस्त्वङ्गरक्षकं प्रेषयति ।

ततः कोशाधिकारी धर्मपत्रे लिखति ।

लक्षं लक्षं पुनर्लक्षं
मत्ताश्च दश दन्तिनः ।
दत्ता भोजेन तुष्टेन
जानुदघ्नप्रभाषणात् ॥ १९० ॥

ततः सिंहासनमलंकुर्वाणे श्रीभोजनृपतौ द्वारपाल आगत्य प्राह— राजन् ! कोऽपि शुकदेवनामा कविर्दारिद्र्यविडम्बितो द्वारि वर्तते । राजा बाणं प्राह—पण्डितवर ! सुकवे ! तत्त्वं विजानासि ? बाणः—देव ! शुकदेवपरिज्ञानसामर्थ्याभिज्ञः कालिदास एव । नान्यः । राजा :— सुकवे ! सखे कालिदास ! किं विजानासि शुकदेवकविम् ? इत्याह । कालिदासः—देव !

For one it is a persistent habit
For the other it's the shameless nature
The sun tries to remove it every day
And the dense darkness comes back every time.
(188)

Thereupon, the king said --

Do not get angry O brāhmaṇa
By my orders go to the treasurer.
You should take from him three lacs of rupees
And lordly elephants, ten in number. (189)

And he despatched his own body guard. The treasurer wrote on the parchment of charities --

Two lac coins and one more lac over it
Ten noble tuskers, all dripping in rut,
Were all bestowed joyously by Bhoja
For the one who wrote, 'knee-deep of water'.
(190)

Once, when the glorious king Bhoja was seated on the throne thereby bestowing splendour on it, the door-keeper came in and announced --"Your Majesty! A certain poet, Śukadeva by name, much afflicted by poverty is waiting at the door," The king, then told Bāṇa--"O you, the worthiest among the learned! Great poet! Do you know him?" Bāṇa replied -- "O Lord! Kālidāsa alone is capable of comprehending the accomplishments of Śukadeva." The king then enquired: "O great poet Kālidāsa! Do you know the poet Śukadeva?" Kālidāsa said -- "Your Majesty !

सुकविद्वितयं जाने
निखिलेऽपि महीतले।
भवभूतिः शुकश्चायं
वाल्मीकिस्त्रितयोऽनयोः ॥ १९१ ॥

ततो विद्वद्वृन्दवन्दिता सीता प्राह—

काकाः किं किं न कुर्वन्ति
क्रोङ्कारं यत्र तत्र वा।
शुक एव परं वक्ति
नृपहस्तोपलालितः ॥ १९२ ॥

ततो मयूरः प्राह—

अपृष्टस्तु नरः क्रिञ्चि-
द्यो ब्रूते राजसंसदि।
न केवलमसम्मानं
लभते च विडम्बनाम् ॥ १९३ ॥

देव ! तथाप्युच्यते—

का सभा किं कविज्ञानं
रसिकाः कवयश्च के।
भोज किं नाम ते दानं
शुकस्तुष्यति येन सः ॥ १९४ ॥

In this world entire, I do know
Of just two poets who are great,
Bhavabhūti and this Śuka
And the third one is Vālmīki (191)

Sīta who was greatly reverenced by the assembly of the learned, then spoke --

Is there aught the crow doesn't do
Crossing often, time in time out,
Caressed, by the hands of the king
It is Śuka who warbles sweet. (192)

Thereupon Mayūra said—

If any one without being addressed
Were to speak in the royal assembly
Not only is he put to dishonour
But he will suffer ridicule too (193)

O Lord! I should still say—

What assembly, what knowledge of poets,
What connoisseurs and poets have we here
And your generous gifts too, O king, Bhoja!
That would suffice to propitiate Śuka? (194)

तथापि भवनद्वारमागतः शुकदेवः सभायामानेतव्य एव—तदा राजा विचारयति। शुकदेवसामर्थ्यं श्रुत्वा हर्षविषादयोः पात्रमासीत्। महाकविरालोकित इति हर्षः। अस्मै सत्कविकोटिमुकुटमणये किं नाम देयमिति च विषादः। भवतु। द्वारपाल ! प्रवेशय।

तत आयान्तं शुकदेवं दृष्ट्वा राजा सिंहासनादुदतिष्ठत्। सर्वे पण्डितास्तं शुकदेवं प्रणम्य सविनयमुपवेशयन्ति। स च राजा तं सिंहासनं उपवेश्य स्वयं तदाज्ञयोपविष्टः। ततः शुकदेवः प्राह—

देव ! धारानाथ ! श्रीविक्रमनरेशस्य दानलक्ष्मीस्त्वामेव सेवते। देव ! मालवेन्द्र एव धन्यः नान्ये भूभुजः यस्य ते कालिदासादयो महाकवयः सूत्रबद्धाः पक्षिण इव निवसन्ति। ततः पठति—

प्रतापभीत्या भोजस्य
तपनो मित्रतामयात्।
और्वो वाडवतां धत्ते
तडित्क्षणिकतां गता॥ १९५॥

Even then, Śukadeva who is waiting at the door has to be brought into the assembly". Thereupon, the king started pondering over the matter. Having heard about the accomplishments of Śukadeva the king's heart rejoiced and became afflicted with grief as well. That he had been able to see the poet was a matter of great delight. What gift should be bestowed upon this great poet who was the crest-jewel among crores of poets was, however, causing him a good deal of concern and anxiety. "Be it so. O door-keeper! Usher him in."

As the king saw Śukadeva approaching him, he got up from his throne. All the scholars too bowed down and paid their respects to Śukadeva and reverentially offered their seats. The king too got him seated on the throne and, then, assumed his seat at his orders. Śukadeva then spoke --

"O Lord! Ruler of Dhāra! The great glory acquired through gifts which was formerly the possession of the glorious King Vikrama is now waiting on you. Not one of the other rulers could be considered as blessed. Only the ruler of Mālava kingdom is the blessed one in whose court great poets like Kālidāsa and others flourish even like birds fastened by threads. Then he recited --

Out of fear for Bhoja's valour,
The sun chose to become Mitra, (friend)
Submarine fire become Badava, (mare-faced)
And the lightning turned Kṣanada.
(transient) (195)

राजा—तिष्ठ ! सुकवे नापरः श्लोकः पठनीयः ।

सुवर्णकलशं प्रादाद्—
दिव्यमाणिक्यसम्भृतम् ।
भोजः शुकाय सन्तुष्टो
दन्तिनश्च चतुःशतम् ॥ १९६ ॥

इति पुण्यपत्रे लिखित्वा सर्वं दत्त्वा कोशाधिकारी शुकं प्रस्थापयामास । राजा स्वदेशं प्रति गतं शुकं ज्ञात्वा तुतोष । सा च परिषत्संतुष्टा ।

अन्यदा वर्षाकाले वासुदेवो नाम कविः कश्चिदागत्य राजानं दृष्टवान् । राजा—सुकवे ! पर्जन्यं पठ । ततः कविराह—

नो चिन्तामणिभिर्न कल्पतरुभिर्नो कामधेन्वादिभि-
र्नोदेवैश्च परोपकारनिरतैः स्थूलैर्न सूक्ष्मैरपि ।
अम्भोदेह निरन्तरं जलभरैस्तामुर्वरां सिञ्चता
धौरेयेम धुरं त्वयाद्य वहता मन्ये जगज्जीवितम् ॥ १९७ ॥

राजा लक्षं ददौ ।

कदाचिद्राजानं निरन्तरं दयमानमालोक्य मुख्यामात्यो वक्तुमशक्तो राज्ञः शयनभवनभित्तौ व्यक्तान्यक्षराणि लिखितवान्—

The king then said --"O great poet, tarry! Do not recite another verse.

In great delight, Bhoja bestowed
On Śuka, a golden pitcher
Full of rubies of divine charm
And four hundred elephants too. (196)

The treasurer made his record in the parchment of sacred deeds in this fashion and bestowing all those on Śukadeva took leave of him. When he came to understand that Śuka had departed for his own native land, the king was greatly pleased. So was the assembly of scholars.

On another occasion, during the rainy season there came a poet with the name of Vāsudeva, who had an interview with the king. The king told him -- "O great poet! Do recite something about the cloud." Thereupon the poet recited --

Not by the wish gem, the Kalpa tree or Kāmadhenu
By benign celestials or elements gross or subtle
This earth's life is being sustained but by thee alone,
A cloud that goes on with ceaseless showers of rain on the earth. (197)

The king bestowed a lac.

Thereafter, once, the prime minister who had noticed that the king was all the time kindly to others wrote like this in clear letters on the wall of the king's bed-chamber.

आपदर्थं धनं रक्षेत्

राजा शयनादुत्थितो गच्छन्भित्तौ तान्यक्षराणि वीक्ष्य स्वयं द्वितीयं चरणं लिलेख—

श्रीमतामापदः कुतः ।

अपरेद्युरमात्यो द्वितीयं चरणं लिखितं दृष्ट्वा स्वयं तृतीयं लिलेख—

सा चेदपगता लक्ष्मीः

परेद्य राजा चतुर्थं चरणं लिखति—

सञ्चितार्थो विनश्यति ।। १९८ ।।

ततो मुख्यामात्यो राज्ञः पादयोः पतति—देव ! क्षन्तव्योऽयं ममापराधः ।

One should save wealth for warding off dangers.

As the king got up from the bed and was walking away he saw those letters and wrote the second line.

Where is danger for the great and glorious?

On the following day, having noticed that the second line had been written, the minister again wrote the third line.

What if greatness and glory disappear ?

On the following day, the king wrote the fourth line.

Accumulated wealth too can be lost (198)

Then the prime minister fell at the feet of the king --" O Lord! You should forgive my offence".

६. चौरसम्मानम्

अन्यदा धाराधीश्वरमुपरि सौधभूमौ शयानं मत्वा कश्चिद् द्विजचौरः खातपातपूर्वं राज्ञः कोशगृहं प्रविश्य बहूनि विविधरत्नानि वैडूर्यादीनि हृत्वा तानि तानि परलोकऋणानि मत्वा तत्रैव वैराग्यमापन्नो विचारयामास—

यद् व्यङ्गाः कुष्ठिनश्चान्धाः
पङ्गवश्च दरिद्रिणः ।
पूर्वोपार्जितपापस्य
फलमश्नन्ति देहिनः ॥ १९९ ॥

ततो राजा निद्राक्षये दिव्यशयनस्थितो विविधमणिकङ्कणालङ्कृतदयितावर्गं दर्शनीयमालोक्य गजतुरगरथपदातिसामग्रीं च चिन्तयन् राज्यसुखसन्तुष्टः प्रमोदभरादाह—

चेतोहरा युवतयः सुहृदोऽनुकूलाः
सद्बान्धवाः प्रणतिगर्भगिरश्च भृत्याः ।
गर्जन्ति दन्तिनिवहास्तरलास्तुरङ्गा

इति चरणत्रयं राज्ञोक्तम् । चतुर्थचरणं राज्ञो मुखान्न निस्सरति । तदा चौरेण श्रुत्वा पूरितम्—

संमीलने नयनयोर्नहि किञ्चिदस्ति ॥ २०० ॥

6. REWARDING THE THIEF

Another time, a certain thief, a brāhmaṇa, noticing that Bhoja, the ruler of Dhara was asleep on the upper floor, entered the royal treasury cutting through the wall and stole away precious gems of various types like beryls. Having got it into his mind that he will have to repay these debts in the next world he developed a feeling of renunciation and pondered over it like this—

It is for the sins of their former lives
People here suffer from deformity,
Get afflicted with leprosy, blindness
Or become lame, all fruits of their past deeds.
(199)

The king whose sleep had come to an end by now woke up and as he was sitting on his bed of divine glory he beheld the group of his wives adorned with bracelets inlaid with varieties of gems and also thought about his large host of elephants, horses and chariots and the foot soldiers of his army. Overtaken by great delight he said —

Attractive and youthful dames, most obliging friends,
Nice and loving kinsmen, humble sweet-tongued servants
Herds of proud elephants moving, trotting horses,

The three lines of the verse were thus recited by the king. The fourth line was not coming out of his mouth. It was then completed by the thief who had been listening.

When the eyes are closed, they vanish into nothing. (200)

तदा ग्रथितग्रन्थो राजा चौरं वीक्ष्य तस्मै वीरवलयमदात्। ततस्तस्करो वीरवलयमादाय ब्राह्मणगृहं गत्वा शयानं ब्राह्मणमुत्थाप्य तस्मै दत्त्वा प्राह—विप्र! एतद्राज्ञः पाणिवलयं बहुमूल्यम्। अल्पमूल्येन न विक्रेयम्। ततो ब्राह्मणः पण्यवीथ्यां तद्विक्रीय दिव्यभूषणानि पट्टदुकूलानि च जग्राह। ततो राजकीयाः केचनैनं चोरं मन्यमाना राज्ञो निवेदयन्ति। ततो राजनिकटे नीतः। राजा पृच्छति—विप्र! धार्यं पटमपि नास्ति। अद्य प्रातरेव दिव्यकुण्डलाभरणपट्टदुकूलानि कुतः। विप्रः प्राह—

भेकैः कोटरशायिभिर्मृतमिव क्ष्मान्तर्गतं कच्छपैः
पाठीनैः पृथुपङ्कपीठलुठितैर्यस्मिन्मुहुर्मूर्च्छितम्।
तस्मिञ्छुष्कसरस्यकालजलदेनागत्य तच्चेष्टितं
यत्राकुम्भनिमग्नवन्यकरिणां यूथैः पयः पीयते ॥ २०१ ॥

तुष्टो राजा तस्मै वीरवलयं चौरप्रदत्तं निश्चित्य स्वयं च लक्षं ददौ।

Then, the four stanzas of the poem being completed, the king saw the thief and gave him a bracelet of honour. The thief took the bracelet and, going to the house of the brāhmaṇa roused the brahmana who was sleeping, woke him up and told him -- "O brāhmaṇa! This bracelet which is the one worn around the arm of the king is extremely precious. You should not sell it for a small price." Then, the brāhmaṇa too sold it off in the merchandise street and purchased splendid ornaments and costly silken robes. Thereafter, one of the king's policemen took him for a thief and announced it to the king. He was then taken before the king. The king questioned him— "O brāhmaṇa! You do not have even proper wearing apparels. How is it, this very morning you are having such ear-rings of divine glory and fine silken robes. The brāhmaṇa replied --

In the dried up lake where frogs were lying in crevices
Lifeless as if, tortoises gone underground, the fish
Had got stunned for a while, falling into thick layers of mud,
Untimely clouds having sent showers of rains into it,
By thier action, herds of lordly tuskers have now started
Dipping their heads into the waters and quenching their thirst. (201)

The king was pleased on coming to the conclusion that the bracelet of honour had been given to him by the thief and he himself bestowed a lac on him.

७. भोजराजस्य दानप्रवृत्तिः

अन्यदा कोऽपि कवीश्वरो विष्णवाख्यो राजद्वारि समागत्य तैः प्रवेशितो राजानं दृष्ट्वा स्वस्तिपूर्वकं प्राह—

धाराधीश धरामहेन्द्रगणनाकौतूहली यामयं
वेधास्त्वद्गणने चकार खटिकाखण्डेन रेखां दिवि।
सैवेयं त्रिदशापगा समभवत्त्वत्तुल्य भूमीधरा—
भावात्तु त्यजति स्म सोऽयमवनीपृष्ठे तुषाराचलः ॥ २०२ ॥

राजा लोकोत्तरं श्लोकमाकर्ण्य किं देयमिति व्यचिन्तयत्। तस्मिन्क्षणे तदीयकवित्वमप्रतिद्वन्द्वमाकर्ण्य सोमानाथाख्यकवेर्मुखं विच्छायमभवत्। ततः स दौष्ट्याद्राजानं प्राह—

देव ! असौ सुकविर्भवति। परमनेन न कदापि वीक्षितास्ति राजसभा। यतो दारिद्र्यवारिधिरयम्। अस्य जीर्णमपि कौपीनं नास्ति।' ततो राजा सोमनाथं प्राह—

निरवद्यानि पद्यानि
यद्यनाथस्य का क्षतिः।
भिक्षुणा कक्षनिक्षिप्तः
किमिक्षुर्नीरसो भवेत्॥ २०३ ॥

ततः सर्वेभ्यस्ताम्बूलं दत्त्वा राजा सभाया उदतिष्ठत्। ततः सर्वैरप्यन्योन्यमित्यभ्यधायि—

7. BHOJA'S BOUNTIES

On another occasion a great poet named Viṣṇu reached the doors of the royal assembly hall and, on being ushered in and on seeing the king he recited this poem along with his benediction.

Lord of Dhāra, Brahmā once anxious to enumerate
The great kings of the earth, drew thy line with a chalk in the sky.
That line became Gaṅgā and the chalk being thrown away,
Thine equal not forthcoming, became the Himālaya. (202)

The king heard the recitation of that śloka of outstanding merit and was debating in his mind what exactly should be given to him. At that moment, the poetic composition being described as matchless, the poet bearing the name of Somanātha became pale in the face. Prompted by malice, he thus addressed the king---

"Your Majesty! This one may be a great poet. Still, it should be said that he has never seen a royal assembly. That is why he is the ocean of indigence. He does not have even a worn-out loin-cloth" Thereupon, the King told Somanātha---

Why denigrate a poem, if faultless
Composed by an indigenous poet?
Does the sugarcane stem, lose its sweet taste
Held within the arm pit of a beggar? (203)

Offering a betel leaf to each one of them, the king left the assembly. They all said to one another---

अद्य विष्णुकवेः कवित्वमाकर्ण्य सोमनाथेन सम्यग्दौष्ट्यमकारि ।

ततः समुत्थिता विद्वत्परिषद् । ततो विष्णुकविरेकं पद्यं पत्रे लिखित्वा सोमनाथकविहस्ते दत्त्वा प्रणम्य गन्तुमारभत । अत्र सभायां त्वमेव चिरं नन्द । ततो वाचयति सोमनाथकविः—

एतेषु हा तरुणमारुतधूयमान-
दावानलैः कवलितेषु महोरुहेषु ।
अम्भो न चेज्जलद मुञ्चसि मा विमुञ्च
वज्रं पुनः क्षिपसि निर्दय कस्य हेतोः ॥ २०४ ॥

ततो सोमनाथकविर्निखिलामपि पट्टदुकूलवित्तहिरण्यमयीं तुरङ्गमादिसम्पत्तिं कलत्रवस्त्रावशेषं दत्तवान् । ततो राजा मृगयारसवृत्तो गच्छंस्तं विष्णुकविमालोक्य व्यचिन्तयत्—

मयास्मै भोजनमपि न प्रदत्तम् । मामनादृत्यायं सम्पत्तिपूर्णः स्वदेशं प्रति यास्यति । पुनः पृच्छति—

विष्णुकवे ! कुतः सम्पत्तिः प्राप्ता । कविराह—

सोमनाथेन राजेन्द्र
देव त्वद्गृहभिक्षुणा ।
अद्य शोच्यतमे पूर्णं
मयि कल्पद्रुमायितम् ॥ २०५ ॥

"To-day on hearing the poetical composition of the poet Viṣṇu, Somanātha has behaved in a wicked manner"

Thereafter, the learned assembly started dispersing. At that moment the poet Viṣṇu wrote a poem on a parchment and, placing it in the hands of the poet Somanatha, he bowed down to that poet and was about to depart with the comment "In this assembly, may you alone thrive all the time!" And, Poet Somanatha read it as follows :

Over these trees that are in a conflagration
Of forest flames being fanned by the fresh
breeze,
If you do not, O cloud! want to release your
shower
Do not! but, why, ruthless one! strike with
your thunderbolt? (204)

Then the poet Somanātha bestowed upon him, his entire wealth including his silken robes, gold and silver, horses, women and garments. Thereafter, the king who was entertaining himself in hunting saw the poet Viṣṇu on his way and started wondering---

"I did not even give him some food. Now I find him going to his own land, with no care for me, flowing in wealth." Then, he thus addressed the poet---

"O poet, Viṣṇu! Wherefrom did you acquire all this wealth?" And the poet replied —

O, glorious king! Somanātha who is
Like a mendicant in your own palace,
On this pitiable one, has turned out
To be a veritable Kalpa tree. (205)

राज्ञा पूर्वं सभायां श्रुतस्य श्लोकस्याक्षरलक्षं ददौ । सोमनाथेन च यावददत्तं तावदपि सोमनाथाय दत्तवान् । सोमनाथः प्राह—

किसलयानि कुतः कुसुमानि वा
क्व च फलानि तथा वनवीरुधाम् ।
अयमकारणकारुणिको न चे-
द्वितरतीह पयांसि पयोधरः ॥ २०६ ॥

ततो विष्णुकविः सोमनाथदत्तेन राज्ञा दत्तेन च तुष्टवान् । तदा सीमन्तकविः प्राह—

वहति भुवनश्रेणीं शेषः फणाफलकस्थितां
कमठपतिना मध्येपृष्ठं सदा स च धार्यते ।
तमपि कुरुते क्रोडाधीनं पयोनिधिरादरा-
दहह महतां निस्सीमानश्चरित्रविभूतयः ॥ २०७ ॥

कदाचित्सौधतले राजानमेत्य भृत्यः प्राह—देव ! अखिलेष्वपि कोशेषु यद्वित्तजातमासीत् तत्सर्वं देवेन कविभ्यो दत्तम् । कोशगृहे धनलेशोऽपि नास्ति । कविः प्रत्यहं द्वारि तिष्ठति । इतः परं कविर्विद्वान्वा कोऽपि राज्ञे न प्राप्य' इति मुख्यामात्येन देवसन्निधौ विज्ञापनीयमित्युक्तम् ।

राजा कोशस्थं सर्वं दत्तमिति जानन्नपि प्राह— अद्य द्वारस्थं कविं प्रवेशय । ततो विद्वानागत्य 'स्वस्ति' इति वदन् प्राह—

The king then bestowed upon him one lac per letter for the śloka previously recited. He also bestowed on Somanātha whatever he had gifted to the poet. Then Somanatha spoke--

If the clouds, unselfishly generous
Refuse to send down nice showers of rain,
How can the wild creepers of the forest
Sprout or put forth blossoms or carry fruits?(206)

The poet Viṣṇu was delighted with all that had been bestowed on him by Somanātha as well as by the king. Then, the poet Śīmanta spoke as follows—

On his expanded hood Śeṣa is carrying all the worlds,
Who's being carried on his back by the lordly tortoise.
He is being tenderly placed in the lap by the sea,
Limitless indeed are the accomplishments of greatness. (207)

Thereafter, once, one of the servitors of the king approached him and thus addressed him, "Your Majesty! Whatever store of wealth was there in different treasure chests have all been given by Your Majesty to the poets. There is no trace of wealth left in the treasury. Every day, some poet or other stands at the gate. Hereafter, no poet or scholar is to be ushered into the presence of the king— This is what, the Prime minister wants me to convey to Your Majesty."

Knowing that everything contained in the treasury had been given out, the king, still ordered— "Whoever is at the gate today, let him be ushered in!" Thereafter a scholar entered and, after bestowing his benediction addressed the king—

नभसि निरवलम्बे सीदता दीर्घकालं
त्वदभिमुखनिषण्णोत्तान चञ्चूपुटेन।
जलधर जलधारा दूरतस्तावदास्तां
ध्वनिरपि मधुरस्ते न श्रुतश्चातकेन ॥ २०८ ॥

राजा तदाकर्ण्य 'धिग्जीवितं यद्विद्वांसः कवयश्च द्वारमागत्य सीदन्तीति तस्मै विप्राय सर्वाण्याभरणान्युत्तार्य ददौ। ततो राजा कोशाधिकारिणमाहूयाह—

भाण्डारिक ! मुञ्जराजस्य तथा मे पूर्वेषां च ये कोशाः सन्ति तेषां मध्ये रत्नपूर्णान् कलशानानय।

ततः काश्मीरदेशान्मुचुकुन्दकविरागत्य 'स्वस्ति' इत्युक्त्वा प्राह—

त्वद्यशोजलधौ भोज
निमज्जनभयादिव।
सूर्येन्दुबिम्बमिषतो
धत्ते कुम्भद्वयं नभः ॥ २०९ ॥

राजा तस्मै प्रत्यक्षरं लक्षं ददौ। पुनः कविराह—

आसन्क्षीणानि यावन्ति
चातकाश्रूणि तेऽम्बुद।
तावन्तोऽपि त्वयोदार
न मुक्ता जलबिन्दवः ॥ २१० ॥

Tiring himself out for long in the propless sky
With his bill stretched upwards in your own direction,
Leave aside the question of your pleasing showers
The Cātaka hasn't heard even your sweet rumblings. (208)

On hearing this, the king became much agitated and exclaimed, "Fie upon me and this life itself if scholars and poets have to tire themselves out after arriving at the royal gate!" With those words, he removed all his ornaments and bestowed them on the learned brāhmaṇa. Then, having summoned his treasurer the king told him—

"O treasurer! bring forth from the treasury the treasure chests of King Muñja and the predecessor kings, all chests that are full of precious gems."

Once thereafter, Poet Mucukunda who had arrived from Kashmir spoke to the king after bestowing his benediction—

For fear of sinking into the ocean
Of your renown, the sky, O king Bhoja!
Is holding fast on to the two pitchers
In the form of the discs of sun and moon. (209)

The king bestowed on him one lac per letter. The poet added further—

O cloud, as many drops of tears
The poor Cātaka bird had shed,
Generous one! you haven't released
So many droplets of water. (210)

ततः स राजा तस्मै शततुरगानपि ददौ । ततो भाण्डारिको लिखति—

मुचुकुन्दाय कवये
जात्यानश्वाञ्छतं ददौ ।
भोजः प्रदत्तलक्षोऽपि
तेनासौ याचितः पुनः ॥ २११ ॥

ततो राजा सर्वानपि वेश्म प्रेषयित्वान्तर्गच्छति । ततो राज्ञश्चामरग्राहिणी प्राह—

राजन्मुञ्जकुलप्रदीप सकलक्ष्मापालचूडामणे
युक्तं सञ्चरणं तवाद्भुतमणिच्छत्रेण रात्रावपि ।
मा भूत्त्वद्वदनावलोकनवशाद्व्रीडाविनम्रः शशी
मा भूच्चेयमरुन्धती भगवती दुश्शीलताभाजनम् ॥ २१२ ॥

राजा तस्यै प्रत्यक्षरं लक्षं ददौ ।

अन्यदा कुण्डिननगराद् गोपालो नाम कविरागत्य स्वस्तिपूर्वकं प्राह—

त्वच्चित्ते भोज निर्यातं
द्वयं तृणकणायते ।
क्रोधे विरोधिनां सैन्यं
प्रसादे कनकोच्चयः ॥ २१३ ॥

Thereupon the king made a gift of one hundred horses to him. The treasure keeper recorded it as follows—

Poet Mucukunda to whom
A lac had been given away
Begged again and king Bhoja gave
A hundred steeds of noble breed. (211)

Then the king sent all of them to their own homes and entered his inner palace. The fly-whisk (cāmara) bearer, then, told the king.

O crest-jewel among monarchs, bright light of Muñjas's clan!
It is meet, you move at night with gem-studded parasol.
May not the moon have to hang down his face in shame ever!
May not blessed Arundhati entertain unchaste thoughts! (212)

The king bestowed one lac per letter to him.

On another occassion, a poet with the name of Gopāla came from the city of Kuṇḍina and spoke to him after bestowing his benediction—

With emergence from your heart O Bhoja!
Two things turn out to be like straw indeed!
With your anger, the opponent's army
Through your grace, the large heaps of precious gold. **(213)**

राजा श्रुत्वापि तुष्टो न दास्यति। राजपुरुषैः सह चर्चां कुर्वाणस्तिष्ठति। ततः कविर्व्यचिन्तयत्—किमुराज्ञा नाश्रावि। ततः क्षणेन समुन्नतमेघमालोक्य राजानं कविराह—

हे पाथोद यथोन्नतेन भवता दिग्व्यावृता सर्वतो
मन्ये धीर तथा करिष्यसि खलु क्षीराब्धितुल्यं सरः।
किं त्वेष क्षमते नहि क्षणमपि ग्रीष्मोष्मणा व्याकुलः
पाठीनादिगणस्त्वदेकशरणस्तद्वर्ष तावत्कियत्॥ २१४॥

राजा कविहृदयं विज्ञाय 'गोपालकवे ! दारिद्र्याग्निना नितान्तं दग्धोऽसि' इति वदन्षोडशमणीननर्घ्यान् षोडश दन्तीन्द्रांश्च ददौ।

एकदा राजा धारानगरे विचरन्क्वचिच्छिवालये प्रसुप्तं पुरुषद्वयमपश्यत्। तयोरेको विगतनिद्रो वक्ति—

अहो ! ममास्तरासन्न एव कस्त्वं प्रसुप्तोऽसि ? जागर्षि नो वा' ?

ततस्त्वपर आह—विप्र !

प्रणतोऽस्मि। अहमपि ब्राह्मणपुत्रस्त्वामत्र प्रथमरात्रौ शयानं वीक्ष्य प्रदीप्ते च प्रदीपे कमण्डलोपवीतादिभिर्ब्राह्मणं ज्ञात्वा भवदास्तरसन्न एवाहं प्रसुप्तः। इदानीं त्वद्गिरमाकर्ण्य प्रबुद्धोऽस्मि।

Even though the king was pleased on hearing it, he did not give anything. Discussing something with his officers, the king was standing there. Then, the poet became thoughtful— "Is it possible that the king might not have heard?" Suddenly, looking at the cloud that stood high in the sky he thus spoke to the king—

O cloud, staying high as you do, well-spread in all quarters
You would, brave one, make the pond resemble the milky sea,
Still, the fish and all such, oppressed by the summer heat can't
Stand it even for a while, hence do thou send thy showers! (214)

The king correctly understood what was in the mind of the poet and told him,— "O poet Gopāla! You are all the time being consumed by the flame of poverty." With these words he bestowed on him sixteen precious jewels and the same number of lordly tuskers.

Once, while the king was moving about in the city of Dhāra, he came across two men fast asleep in the temple of Śiva. One of them, waking up from the sleep addressed the other one—

"Oh ! who indeed are you here by my side, sleeping are you, or awake?"

Then the other replied— "O learned brāhmaṇa! I bow down to you. I am also the son of a brāhmaṇa. As I saw you here asleep on the first night as the lamps were lighted, I did recognise you as a brāhmaṇa from your gourd water-bottle and the sacred thread. Therefore, I slept by your side. Now I have been awakened on hearing your voice."

प्रथमः प्राह—वत्स ! यदि त्वं प्रणतोऽसि ततो दीर्घायुर्भव । वद, कुत आगम्यते 'किं ते नाम' अत्र च किं कार्यम् । द्वितीयः प्राह—

विप्र ! भास्कर इति मे नाम । पश्चिमसमुद्रतीरे प्रभासतीर्थसमीपे वसतिर्मम । तत्र भोजस्य वितरणं बहुभिर्व्यावर्णितम् । ततो याचितुमहमागतः । त्वं मम वृद्धत्वात् पितृकल्पोऽसि । त्वमपि स्वपरिचयं वद ।

स आह—वत्स ! शाकल्य इति मे नाम । मया एकशिलानगर्या आगम्यते भोजं प्रति द्रविणाशया । वत्स ! त्वयानुक्तमपि दुःखं त्वयि ज्ञायते कीदृशं वद ।

ततो भास्करः प्राह— तात ! किं ब्रवीमि दुःखम् ।

क्षुत्क्षामाः शिशवः शवा इव भृशं मन्दाशया बान्धवाः
लिप्ता जर्जरकर्करी जतुलवैर्नो मां तथा बाधते ।
गेहिन्या त्रुटितांशुकं घटयितुं कृत्वा सकाकुस्मितं
कुप्यन्ती प्रतिवेशिलोकगृहिणी सूचीं यथा याचिता ॥२१५ ॥

राजा श्रुत्वा सर्वाभरणान्युत्तार्य तस्मै दत्त्वा प्राह— भास्कर ! सीदन्त्यतीव ते बालाः । झटिति देशं याहि । ततः शाकल्यः प्राह—

The first one told him— "Since you have bowed down to me, I give my blessing, may you live long! Tell me now, where you come from, what your name is and what you are doing here. The second one replied—

"O learned one! Bhāskara is my name. My residence is near the sacred grounds of Prabhāsa on the banks of the western ocean. There, I got detailed accounts of the generous nature of King Bhoja, the distributor of wealth. I have come here to beg something of him. Taking into consideraton your venerable old age you are like my father. Will you kindly acquaint me with yourself?"

He then replied, " Dear boy, my name is Śākalya. I am coming from the city of Ekaśīlā to see Bhoja for getting some wealth. O my boy! I can make out your distress even without your expressing it. You should tell me on what account it is.

"Thereupon, Bhāskara replied—" Dear father! How can I express my grief?

Corpse-like my emaciated children, my kins-
folk turned cold,
Broken jars plastered with lac, all these do not
distress me
As much as the frown of the neighbour's wife
when being approached
By my wife for a needle to stitch up her torn
garments. **(215)**

On hearing this, the king gave all his ornaments to him and said— "O Bhāskara, your children must be in great distress. You must return home immediately. Then, Śākalya said—

अत्युद्धृता वसुमती दलितोऽरिवर्गः
क्रोडीकृता बलवता बलिराजलक्ष्मीः ।
एकत्र जन्मनि कृतं यदनेन यूना
जन्मत्रये तदकरोत्पुरुषः पुराणः ॥ २१६ ॥

ततो राजा शाकल्याय लक्षत्रयं दत्तवान् ।

अन्यदा राजा मृगयारसेन विचरंस्तत्र पुरः समागतहरिण्यां बाणेन बिद्धायामपि वित्ताशया कोऽपि कविराह—

श्रीभोजे मृगयां गतेऽपि सहसा चापे समारोपितेऽ-
प्याकर्णान्तगतेऽपि मुष्टिगलिते बाणेऽङ्गलग्नेऽपि च ।
स्थानान्नैव पलायितं न चलितं नोत्कम्पितं नोत्प्लुतं
मृग्या मद्वशगं करोति दयितं कामोऽयमित्याशया ॥ २१७ ॥

राजा तस्मै लक्षत्रयं प्रयच्छति ।

अन्यदा सिंहासनमलंकुर्वाणे श्रीभोजनृपतौ द्वारपाल आगत्याह—देव ! जाह्नवीतीरवासिनी काचन वृद्धब्राह्मणी विदुषी द्वारि तिष्ठति ।

राजा—प्रवेशय । तत आगच्छन्तीं राजा प्रणमति । सा तं 'चिरंजीव' इत्युक्त्वाह—

The mighty one uplifted the earth, pierced the host of foes
And took possession of the royal glory of Bali.
This youthful ruler has achieved in just one birth alone
What the Ancient Being achieved in three separate births. (216)

Thereupon, the king gave three lacs to Śākalya.

Another time, when the monarch was out on a hunting expedition, he shot an arrow at a doe and though the animal was wounded by it, a poet who hoped for some reward recited this poem.

Glorious King Bhoja while hunting drew his bow carrying
The string up to his ear, discharged the shaft and hit the doe,
Who still didn't flee away nor move nor get into tremor,
Hoping this Cupid before her will bring round her lover. (217)

The king gave him three lacs.

On another occasion, when the celestial king Bhoja was adorning the throne, the door-keeper approached him and said— "Your Majesty! An aged lady, one of great scholarship who has her abode on the banks of the river Gaṅga is waiting at the gate."

"Usher her in!" said the king. The king bowed down to her as she entered greeting him with the words. "May you live long!" She then remarked:

भोजप्रतापाग्निरपूर्व एष
जागर्ति भूभृत्कटकस्थलीषु ।
यस्मिन्प्रविष्टे रिपुपार्थिवानां
तृणानि रोहन्ति गृहाङ्गणेषु ॥ २१८ ॥

राजा तस्यै रत्नपूर्णं कलशं प्रयच्छति । ततो लिखति भाण्डारिकः—

भोजेन कलशो दत्तः
सुवर्णमणिसम्भृतः ।
प्रतापस्तुतितुष्टेन
वृद्धायै राजसंसदि ॥ २१९ ॥

अन्यदा दूरदेशादागतः कश्चिच्चोरो राजानं प्राह—'देव, सिंहलदेशे मया काचन चामुण्डालये राजकन्या दृष्टा। सा च मां दृष्ट्वा 'मालवदेशदेवस्य महिमानं बहुधा श्रुतं त्वमपि वद' इति पप्रच्छ । मया च तस्यै देवगुणा व्यावर्णिताः । सा चात्यन्ततोषाच्चन्दनतरोर्निरुपमं गर्भखण्डं दत्त्वा यथास्थानं प्रपेदे । देव ! गुणाभिवर्णनप्राप्तं तदेतद् गृहाण । एतत्प्रसृतपरिमलभरेण भृङ्गा भुजङ्गाश्च समायान्ति ।' राजा तद्गृहीत्वा तुष्टस्तस्मै लक्षं दत्तवान् । ततो दामोदरकविस्तन्मिषेण राजानं स्तौति—

Strange indeed is the flame of King Bhoja's prowess
It burns fiercely in the camps of enemy kings,
And as it makes entry into the foe's cities,
Grass starts growing in the courtyards of the houses. (218)

The king bestowed on her a jar full of gems. The treasurer then wrote —

Pleased by the praise of his prowess,
Made in the royal assembly,
Bhoja gave to an old woman,
A jar filled with gold and jewels. (219)

On another occasion, a thief who had come from a distant land spoke to the king— "Your Majesty! It was in the Siṁhala kingdom in a temple of the goddess Cāmuṇḍi I came across a princess. On seeing me, she asked me, "I have heard a lot from various sources about the greatness of the king of the Mālava land. You should also tell me. I narrated to her your glorious attributes. She too, in great delight gave me a piece of the wood cut out from the pith of a sandalwood tree and, thereafter, returned to her own place. O Lord! Kindly receive this what has been obtained by the narration of your glorious attributes. By the fragrance emanating from this, bees and even snakes are being attracted. The king accepted it and, greatly pleased, gave him a lac. Thereupon, as if addressing that sandal wood, the poet Damodara sang the praises of the king.

श्रीमच्चन्दनवृक्ष सन्ति बहवस्ते शाखिनः कानने
येषां सौरभमात्रकं निवसति प्रायेण पुष्पश्रिया।
प्रत्यङ्गं सुकृतेन तेन शुचिना ख्यातः प्रसिद्धात्मना
योऽसौ गन्धगुणस्त्वया प्रकटितः क्वासाविह प्रेक्ष्यते ॥ २२० ॥

राजा स्वस्तुतिं बुद्ध्वा लक्षं ददौ।

ततो द्वारपाल आगत्य प्राह—देव ! काचित्सूत्रधारी स्त्री द्वारि वर्तते। राजा—प्रवेशय। ततः सागत्य राजानं प्रणिपत्याह—

बलिः पातालनिलयोऽ
धः कृतश्चित्रमत्र किम्।
अधः कृतो दिविस्थोऽपि
चित्रं कल्पद्रुमस्त्वया ॥ २२१ ॥

राजा तस्यै प्रत्यक्षरं लक्षं ददौ।

तदा कदाचिन्मृगयापरिश्रान्तो राजा क्वचित्सहकारतरोरधस्तात्तिष्ठति स्म। तत्र मल्लिनाथाख्यः कविरागत्य प्राह—

शाखाशतचितवियतः
सन्ति कियन्तो न कानने तरवः।
परिमलभरमिलदलिकुल
दलितदलाः शाखिनो विरलाः ॥ २२२ ॥

O fine sandal tree! Great many are the trees
in the woods
Whose fragrance lives in the flowers along with
glorious charm.
But where can one get such fragrance that is
all purity
Well-renowned for piety pervading through all
the limbs? (220)

The king who made out his own praise in the composition gave him a lac.

Then, the door-keeper came in and announced—"Your Majesty! A certain woman, manager of a dramatic troupe is waiting at the door. "Usher her in!" said the king. She made her entry and, bowing down to the king, she thus addressed him—

It's no wonder if you have made Bali
Step down to make netherworld his abode.
Wonder indeed, you have been surpassing
The Kalpa tree of the heavenly world. (221)

The king gave her a lac per letter.

On one occasion, the king who had got extremely tired during a hunting expedition was reposing himself beneath a mango tree. The poet Mallinātha came over there and spoke—

The forest abounds in trees with branches
In hundreds projecting into the sky.
But rare are those whose shoots are encircled
By bees attracted by their thick fragrance. (222)

ततो राजा तस्मै हस्तवलयं ददौ।

तत्रैवासीने राज्ञि कोऽपि विद्वानागत्य 'स्वस्ति' इत्युक्त्वा प्राह—राजन्! काशीदेशमारभ्य तीर्थयात्राया परिभ्राम्यते दक्षिणदेशवासिना मया।

राजा—भावादृशानां तीर्थयात्रिणां दर्शनात्कृतार्थोऽस्मि।

स आह—वयं मान्त्रिकाश्च।

राजा—विप्रेषु सर्वं सम्भाव्यते। राजा पुनः प्राह—विप्र! मन्त्रविद्यया यथा परलोके फलप्राप्तिः तथा किमिह लोकेऽप्यस्ति?

विप्रः—राजन्! सरस्वतीचरणाराधनाद्विद्यावाप्तिः विश्वविदिता। परं धनावाप्तिर्भाग्याधीना'।

गुणाः खलु गुणा एव
न गुणा भूतिहेतवः।
धनसञ्चयकर्तॄणि
भाग्यानि पृथगेव हि॥ २२३॥

देव! विद्यागुणा एव लोकानां प्रतिष्ठायै भवन्ति। न तु केवलं सम्पदः। देव!

The king bestowed his own bracelet on him.

As the king was seated under that tree a certain scholar came over there and, after bestowing his good wishes, "Good betide thee", he spoke— "A resident of the southern region, I am presently on a pilgrimage trip starting with Kāśi."

King:— I am indeed much gratified by getting a vision of pilgrims like you.

Then he said— "We are well-versed in the secret texts also."

King:— Everything is possible for the learned brāhmaṇas. The king further questioned him— "O learned brahmana! What can be obtained in this world itself through the secrets of the sacred texts that enable one to obtain a place in the other world?

Brāhmaṇa:— O King! It is well-known and accepted that one becomes possessed of knowledge through the worship of the feet of the goddess Sarasvatī. Attainment of wealth is however dependent on fortune.

Merits are just merits and nothing else,
Not the cause for flow of riches are they.
Fortunes that lead to the storage of wealth
Stand separate, not guided by merit. ***(223)***

Your Majesty! The merit attained through knowledge alone contributes to the establishment of renown for a person. Not the accumulatin of wealth alone. O Lord !

आत्मायत्ते गुणग्रामे
नैर्गुण्यं वचनीयता।
दैवायत्तेषु वित्तेषु
पुंसां का नाम वाच्यता ॥ २२४ ॥

देव ! मन्त्राराधनेनाप्रतिहता शक्तिः स्यात्। देव ! कुतूहलम्। मया यस्य शिरसि करो निधीयते स सरस्वतीप्रसादेनास्खलितविद्याप्रसारः स्यात्। राजा प्राह—सुमते ! महती देवताशक्तिः। ततो राजा कामपि दासीमाकार्य विप्रं प्राह—द्विजवर ! अस्या दास्याः शिरसि करं निधेहि।

विप्रस्तस्याः शिरसि करं निधाय तां प्राह—यद्राजाज्ञापयति तद्वद। ततो दासी प्राह—देव ! अहमद्य समस्तवाङ्मयजातं हस्तामलकवत्पश्यामि। देव ! आदिश। किं वर्णयामि। ततो राजा पुरः खड्गं वीक्ष्य प्राह—खड्गं मे व्यावर्णय' इति। दासी प्राह—

धाराधरस्त्वदसिरेष नरेन्द्र चित्रं
वर्षन्ति वैरिवनिताजनलोचनानि।
कोशेन सन्ततमसङ्गतिराहवेऽस्य
दारिद्र्यमभ्युदयति प्रतिपार्थिवानाम् ॥ २२५ ॥

If merits accrue through human efforts alone,
Their absence indicates bankruptcy of talents,
If wealth and prosperity come through good fortune,
Should human beings be deprecated for it? (224)

Your Majesty! Unobstructed power can be obtained through the chanting of sacred texts. O Lord! it is indeed a wonder. On the head of whomsoever I place my hand, he becomes, by the blessings of Sarasvatī endowed with a never-failing current of knowledge." The king said— "O noble one of great intellect! Great indeed is the prowess of the divines." Thereupon the king sent for one of the maids of the royal court and asked the brāhmaṇa— "O worthy brāhmaṇa! do place your hand on the head of this maid!"

The learned brāhmaṇa placed his hand on her head and asked her— "You should tell the king whatever he commands you to speak." Then the maid said— "Your Majesty! To-day I am able to perceive the whole range of knowledge like an *amla* fruit placed in the palm of my hand. Command me lord, what I am to describe. The king glanced at the sword lying in front of him and asked her— "Do describe this sword for me!" The maid recited—

What wonder, O lord of men! Your sword carrying dhāra
Still, water pours out of the eyes of the wives of your foes.
Staying in the kośa, coming out in the battle field
It afflicts all the opposing monarchs with poverty. (225)

राजा तस्यै रत्नकलशान्पञ्च ददौ ।

ततस्तस्मिन् क्षणे कुतश्चित् पञ्च कवयः समाजग्मुः । तानवलोक्य ईषद्विच्छायमुखं राजानं दृष्ट्वा महेश्वरकविः वृक्षमिषेणाह—

किं जातोऽसि चतुष्पथे घनतरं छन्नोऽसि किं छायया
छन्नश्चेत्फलितोऽसि किं फलभरैराढ्योऽसि किं सन्नतः ।
हे सद्वृक्ष सहस्व सम्प्रति चिरं शाखाशिखाकर्षणं
क्षोभामोटनभञ्जनानि जनतः स्वैरेव दुश्चेष्टितैः ॥ २२६ ॥

ततो राजा तस्मै लक्षं ददौ । ततस्ते द्विजवराः पृथक्पृथगाशीर्वचनमुदीर्य यथाक्रमं राजाज्ञया कम्बल उपविश्य मङ्गलं चक्रुः । तत एकः पठति—

कूर्मः पातालगङ्गापयसि विहरतां तत्तटीरूढमुस्ता-
मादत्तामादिपोत्री शिथिलयतु फणामण्डलं कुण्डलीन्द्रः ।
दिङ्मातङ्गो मृणालीकवलनकलनां कुर्वतां पर्वतेन्द्रः
सर्वे स्वैरं चरन्तु त्वयि वहति विभो भोज देवीं धरित्रीम् ।२२७ ॥

The king bestowed on her five jars full of precious jewels.

At that moment, there came over there from some where five poets. Noticing that the king's face had lost colour and he had become a bit dejected, the poet Maheśvara thus addressed him under the pretext of speaking to a tree.

Why were you born at the cross road? Why
thus covered in shade?
What more, so rich in fruits and further, why
bow down always?
O noble tree! For your own misdeeds, you
should now suffer,
People pulling your crest, breaking your boughs
and striking you. (226)

Then the king bestowed a lac on him. After that those noble brāhmaṇas bestowed their blessings, each one separately and, in proper order, they seated themselves on the blanket as ordered by the king. They then recited the benedictory verses. One of them recited—

The tortoise may play in Nether Gaṅga, the
divine boar
Feed on musta grass on her bank, Śeṣa relax
his hoods.
The Quarter's tuskers feed on lotus stalks,
lordly mountains
Move on freely while, O King Bhoja! you carry
this earth. (227)

राजा चमत्कृतस्तस्मै शताश्वान् ददौ । ततो भाण्डारिको लिखति—

क्रीडोद्याने नरेन्द्रेण
शतमश्वा मनोजवाः ।
प्रदत्ताः कामदेवाय
सहकारतरोरधः ।। २२८ ।।

The king was wonder-struck and bestowed on him a hundred steeds. Thereupon the treasurer wrote as follows—

One hundred noble steeds, all swift as thought
Were bestowed on poet Kāmadeva
By the monarch, under the mango trees,
Thriving in the royal pleasure garden. (228)

८. विक्रमादित्य गौरवम्

ततः कदाचिद्भोजो विचारयति स्म—'मत्सदृशो वदान्यः कोऽपि नास्ति' इति। तद् गर्वं विदित्वा मुख्यामात्यो विक्रमार्कस्य पुण्यपत्रं भोजाय प्रदर्शयामास। भोजस्तत्र पत्रे किञ्चित्प्रस्तावमपश्यत्। तथाहि-विक्रमार्कः पिपासया प्राह—

स्वच्छं सज्जनचित्तवल्लघुतरं दीनार्तिवच्छीतलं
पुत्रालिङ्गनवत्तथैव मधुरं तद्बाल्यसंजल्पवत्।
एलोशीरलवङ्गचन्दनलसत्कर्पूरकस्तूरिका-
जातीपाटलिकेतकैः सुरभितं पानीयमानीयताम्॥ २२९॥

ततो मागधः प्राह—

वक्त्राम्भोजं सरस्वत्यधिवसति सदा शोण एवाधरस्ते
बाहुः काकुत्स्थवीर्यस्मृतिकरणपटुर्दक्षिणस्ते समुद्रः।
वाहिन्यः पार्श्वमेताः कथमपि भवतो नैव मुञ्चन्त्यभीक्ष्णं
स्वच्छे चित्ते कुतोऽभूत्कथय नरपते तेऽम्बुपानाभिलाषः।२३०॥

ततो विक्रमार्कः प्राह। तथाहि—

8. THE GLORY OF VIKRAMĀDITYA

Some time later, once the king was having such thoughts in his mind, "There is no one who is, as generous as I am." Becoming conscious of the king's conceit, his prime minister exhibited before him the holy writ of Vikramāditya's deeds. Bhoja beheld a certain episode contained in it. It had been mentioned there, once, as he became thirsty Vikramaditya said—

Get me a drink, clear like a spotless mind and light as pain
In indigenous ones, cool like a son's embrace and sweet
Like a child's prattle and with the fragrance of cardamom,
Clove, sandal, camphor, musk, jasmine, ketaka and all such. (229)

Thereupon, Magadha (one of the panegyrists) remarked :

Sarasvatī, thy lotus mouth, Śoṇa thy lips, thine arms
The Southern sea, reminding one of Kakustha's prowess.
Vāhinis constantly by your side, then, tell me, O king,
Why in thy spotless mind, arises this thirst for water? (230)

Then Vikramāditya said— "For this,

अष्टौ हाटककोटयस्त्रिनवतिर्मुक्ताफलानां तुलाः
पञ्चाशन्मधुगन्धमत्तमधुपाः क्रोधोद्धताः सिन्धुराः ।
अश्वानामयुतं प्रपञ्चचतुरं दासीगणानां शतम्
दत्तं पाण्ड्यनृपेण यौतकमिदं वैतालिकायार्प्यताम् ॥ २३१ ॥

ततो भोजः प्रथमत एवाद्भुतं विक्रमार्कचरितं दृष्ट्वा निजगर्वं तत्याज ।

ततः कदाचिद्धारानगरे रात्रौ विचरन् राजा देवालये कञ्चन शीतालुं ब्राह्मणमित्थं पठन्तमवलोक्य स्थितः—

शीतेनाध्युषितस्य माघजलवच्चिन्तार्णवे मज्जतः
शान्ताग्नेः स्फुटिताधरस्य घमतः क्षुत्क्षामकुक्षेर्मम ।
निद्रा क्वाप्यवमानितेव दयिता संत्यज्य दूरं गता
सत्पात्रप्रतिपादितेव कमला नो क्षीयते शर्वरी ॥ २३२ ॥

इति श्रुत्वा राजा प्रातस्तमाहूय पप्रच्छ—विप्र ! पूर्वेद्यू रात्रौ त्वया दारुणः शीतभारः कथं सोढः ।

Eight crores of gold, ninety three tolas of pearls and tuskers
Fifty of them hard to control, bees playing on their rut,
Ten thousand steeds, hundred courtesans adept in their art
All, come as dowry from Pāṇḍya, be given to the bard! (231)

Thereupon, Bhoja becoming informed of the wonderful deeds and attributes of Vikramāditya from the very beginning, discarded his own pride.

Once, while the king was moving about within the city of Dhara, he came across a certain brāhmaṇa in a temple who was shivering with cold and, at the same time reciting a verse as follows—

Like an affronted wife, sleep has left me who'm afflicted
By freezing cold sinking into the ocean of worries
With lips cracked, fire turning cold, belly aflame in hunger.
And nights never shrinking like wealth bestowed on the virtuous.(232)

The king who had listened to it sent for him early in the morning and thus questioned him— "O brāhmaṇa! How did you put up with the severe cold of yester-night?"

विप्र आह—

रात्रौ जानुर्दिवा भानुः
कृशानुः सन्ध्ययोर्द्वयोः ।
एवं शीतं मया नीतं
जानुभानुकृशानुभिः ॥ २३३ ॥

राजा तस्मै सुवर्णकलशत्रयं प्रादात् । ततः कविः राजानं स्तौति—

धारयित्वा त्वयात्मानं
महात्यागधनायुषा ।
मोचिता बलिकर्णाद्याः
स्वयशोगुप्तकर्मणः ॥ २३४ ॥

राजा तस्मै लक्षं ददौ ।

एकदा क्रीडोद्यानपाल आगत्यैकमिक्षुदण्डं राज्ञः पुरो मुमोच । तं राजा करे गृहीतवान् । ततो मयूरकविर्निर्तान्तं परिचयवशादात्मनि राज्ञा कृतामवज्ञां मनसि निधायेक्षुमिषेणाह—

कान्तोऽसि नित्यमधुरोऽसि रसाकुलोऽसि
किं चासि पञ्चशरकार्मुकमद्वितीयम् ।
इक्षो तवास्ति सकलं परमेकमूनं
यत्सेवितो भजसि नीरसतां क्रमेण ॥ २३५ ॥

The brahmana replied—

The knees in the night, the sun in day-time
In the morning and evening, with fire,
Somehow I was able to face the cold,
Through my knees, the sun and the flame of fire.

The king gave him as gift, three pitchers, all full of gold. Thereupon, the poet sang the praises of the king,

Having carried yourself with great renunciation
With munificence of wealth and longevity
You've overtaken those like Karṇa and Bali
Whose deeds have been enveloped by their own renown. (234)

The king gave him a lac.

Thereafter, once, the garden-keeper entered the presence of the king and placed before him a stem of sugar-cane. The king held it by the hand. Thereupon, Poet Mayūra got the impression that familiarity with him was breeding contempt in the mind of the king for him and thus addressed the king, on the pretext of speaking to the sugar-cane.

Charming are you, always sweet and full of nice juice,
Moreover, the matchless bow of the god of love.
O sugarcane, with all these virtues you lack in
Just one thing, served constantly, you become sapless. (235)

राजा कविहृदयं ज्ञात्वा मयूरं सम्मानितवान् ।

ततः कदाचिद्रात्रौ सौधोपरि क्रीडापरो राजा शशाङ्कमालोक्य प्राह—

यदेतच्चन्द्रान्तर्जलदलवलीलां वितनुते
तदाचष्टे लोकः शशक इति नो मां प्रति तथा ।

ततश्चाधोभूमौ सौधान्तः प्रविष्टः कश्चिच्चोर आह—

अहं त्विन्दुं मन्ये त्वदरिविरहाक्रान्ततरुणी-
कटाक्षोल्कापातव्रणकिणकलङ्काङ्कितततनुम् ।। २३६ ।।

राजा तच्छ्रुत्वा प्राह—अहो महाभाग ! कस्त्वमर्धरात्रौ कोशगृह-मध्ये तिष्ठसि' इति । स आह—देव ! अभयं नो देहि इति । राजा—तथा इति । ततो राजानं स चोरः प्रणम्य स्ववृत्तान्तमकथयत् । तुष्टो राजा चोराय दशकोटीः सुवर्णस्याष्टोन्मत्तान्गजेन्द्रांश्च ददौ । ततः कोशाधिकारी धर्म-पात्रे लिखति—

तदस्मै चोराय प्रतिनिहतमृत्युप्रतिभिये
प्रभुः प्रीतः प्रादादुपरितनपादद्वयकृते ।
सुवर्णानां कोटीर्दश दशनकोटिक्षतगिरीन्
गजेन्द्रानप्यष्टौ मदमुदितकूजन्मधुलिहः ।। २३७ ।।

Divining the emotions playing in the heart of Mayūra, the king bestowed honours on that poet.

Afterwards, one night, the monarch was sporting about on the terrace of his palace when, on getting a view of the moon he said—

What appears in the moon's surface with the
charm of a cloud
People call it a rabbit, not so it appeals to me.

At that moment, a thief who had made his entry into the palace and was down below spoke thus—

To me, looks like the scars of the wounds
caused by the meteors,
The furious glances of thy foe's wives, removed
from their lords. (236)

Having heard what was recited, the king spoke— "Noble one! who indeed are you who is in the treasure house at this hour of mid-night?" He replied— "Your Majesty! Do give me promise of protection." The king said, "Be it so!" Then, the thief bowed down to the king and narrated his story. The king became pleased and bestowed on the thief ten crores of gold and eight tuskers in rut. Thereupon, the treasurer wrote in the scroll of charity :

To that thief relieved from the fear of death,
the monarch gave,
For having completed these two lines, with
satisfaction,
Ten crores of gold and eight tuskers that could
rend the mountains,
On whose flowing ichor, black bees were buzzing
in delight. (237)

ततः कदाचिद् द्वारपाल आगत्य प्राह—देव ! कौपीनावशेषो विद्वान् द्वारि वर्तत इति । राजा—'प्रवेशय' इति । ततः प्रविष्टः स कविर्भोजमालोक्याद्य मे दारिद्रनाशो भविष्यतीति मत्वा तुष्टो हर्षाश्रूणि मुमोच । राजा तमालोक्य प्राह—'कवे ! किं रोदिषि' इति । ततः कविराह—राजन् ! आकर्णय मद्गृहस्थितिम् ।

अये लाजानुच्चैः पथि वचनमाकर्ण्य गृहिणी
शिशोः कर्णौ यत्नात्सुपिहितवती दीनवदना ।
मयि क्षीणोपाये यदकृत दृशावश्रुबहुले
तदन्तः शल्यं मे त्वमसि पुनरुद्धर्तुमुचितः ॥ २३८ ॥

राजा 'शिव शिव कृष्ण कृष्ण' इत्युदीरयन्प्रत्यक्षरलक्षं दत्वा प्राह—'सुकवे ! त्वरितं गच्छ गेहम् । त्वद्गृहिणी खिन्ना मा भूत्' इति ।

ततः कदाचिन्मृगयापरिश्रान्तो राजा कस्यचिन्महावृक्षस्य छायामाश्रित्य तिष्ठति स्म । तत्र शाम्भवदेवो नाम कविः कश्चिदागत्य राजानं वृक्षमिषेणाह—

Another time the door-keeper approached the king and spoke to him— "A scholar who is clad in just a loin-cloth is waiting at the door." The poet who was thus ushered in saw the king and, with the thought that his poverty will come to an end that very day started shedding tears of delight. On seeing him acting thus the king questioned him— "O, poet! Why are you weeping?" The poet replied— O, king! Be kind enough to listen to the condition of my household!

Hearing the cries of 'fried rice' from the street
my woman at home
With distressed countenance muffles the babe's
face with her palms
Observing my helpless state, the stream of
tears she lets out
Is a dart in my heart which you alone can
extricate. (238)

The king started exclaiming, "O, Śiva! Śiva! Kṛṣṇa! Kṛṣṇa" and he bestowed on the poet one lac per each letter after which he told him— "O great poet! You should go home quickly. May not your wife remain in distress !

Thereafter, once, the king who had got extremely tired while he was on a hunting expedition was staying under the shade of a large tree. A poet bearing the name of Śāmbhavadeva having come to that place spoke to the king this way under the pretext of addressing the tree.

आमोदैर्मरुतो मृगाः किसलयोल्लासैस्त्वचा तापसाः
पुष्पैः षट्चरणाः फलैः शकुनयो घर्मार्दिताश्छायया।
स्कन्धैर्गन्धगजास्त्वयैव विहिताः सर्वे कृतार्थास्तत-
स्त्वं विश्वोपकृतिक्षमोऽसि भवता भग्नापदोऽन्ये द्रुमाः।२३९॥

किं च

अविदितगुणापि सत्कवि—
भणितिः कर्णेषु वमति मधुधाराम्।
अनधिगतपरिमलापि च
हरति दृशं मालतीमाला॥ २४०॥

ताभ्यां श्लोकाभ्यां चमत्कृतो राजा प्रत्यक्षरं लक्षं ददौ। अन्यदा श्रीभोजः श्रीमहेश्वरं नमितुं शिवालयमभ्यगात्। तदा कोऽपि ब्राह्मणो राजानं शिवसन्निधौ प्राह—देव !

अर्धं दानववैरिणा गिरिजयाप्यर्धं शिवस्याहृतं
देवेत्थं जगतीतले पुरहराभावे समुन्मीलति।
गङ्गा सागरमम्बरं शशिकला नागाधिपः क्ष्मातलं
सर्वज्ञत्वमधीश्वरत्वमगमत्त्वां मां तु भिक्षाटनम्॥ २४१॥

राजाक्षरलक्षं ददौ।

Through thy fragrance the wind, deers through
sprouts, hermits through thy bark
Black bees through blossoms, birds through
fruits, travellers through the shade
Tuskers in rut through thy boughs, all thus
gratified by thee,
Thou art the world's benefactor, succour to
other trees (239)

And, what is more—

Without divining the merits, the expressions
Of a good poet pours honey into the ears.
Even before getting at the wondrous fragrance
A wreath of jasmine does steal every one's
heart. (240)

Charmed by the two verses, the king bestowed one lac per each letter. On another occasion, the glorious King Bhoja had gone to Śiva's temple for paying his obeisance to the Supreme Lord. There, in the presence of the Lord Śiva a certain brahmana addressed the king. "O Lord !

Half of Śiva's body taken by Viṣṇu, the other
By Pārvati, O Lord! With no Śiva, Gaṅga joined
The ocean, moon took to the sky, Vāsuki to the
earth
Omniscience and supremacy to thee, begging to
me! (241)

The king bestowed one lac per letter.

ततः कदाचिद् द्वारपाल आगत्य—प्राह—देव ! कोऽपि विद्वान् द्वारि तिष्ठति' इति । राजा—प्रवेशय इति । ततः प्रविष्टो विद्वान् पठति—

क्षणमप्यनुगृह्णान्ति
यं दृष्टिस्तेऽनुरागिणी ।
ईर्ष्ययेव त्यजत्याशु
तं नरेन्द्र दरिद्रता ॥ २४२ ॥

राजा लक्षं ददौ । पुनरपि पठति कविः—

केचिन्मूलाकुलाशाः कतिचिदपि पुनः स्कन्धसम्बन्धभाज-
श्छायां केचित्प्रपन्नाः प्रपदमपि परे पल्लवानुन्नयन्ति ।
अन्ये पुष्पाणि पाणौ दधति तदपरे गन्धमात्रस्य पात्रं
वाग्वल्ल्या किन्तु मूढाः फलमहह नहि द्रष्टुमप्युत्सहन्ते ॥ २४३ ॥

एतदाकर्ण्य बाणः प्राह—

परिच्छिन्नः स्वादोऽमृतगुडमधुक्षौद्रपयसां
कदाचिच्चाभ्यासाद् भजति ननु वैरस्यमधिकम् ।
प्रियाबिम्बोष्ठे वा रुचिरकविवाक्येऽप्यनवधि-
र्नवानन्दः कोऽपि स्फुरति तु रसोऽसौ निरुपमः ॥ २४४ ॥

ततो राजा लक्षं दत्तवान् ।

Later, once, the door-keeper entered and made this announcement— "Your Majesty! A certain scholar is waiting outside at the door." The king said, "Usher him in!" The scholar who was then ushered in, recited—

Whoever is blessed for a while,
By a glance full of love from you,
Poverty deserts him, it seems,
Out of spite for you, O monarch! (242)

The king gave him a lac. The poet recited further—

Of the creeper of speech, some want the fruit, others the boughs
Some want the shade, some the fore-parts, others to pluck the leaves.
Still others carry the flowers in their hands some are happy
Just in its fragrance, the fools never exert for the fruits! (243)

On hearing this Bāṇa spoke—

Sweetness varies in nectar, sugar, honey, wine and milk
By constant use oft they may turn out to be without taste
In the beloved's lips and the poet's sweet expressions
Fresh and boundless joys are always found with peerless flavour. (244)

Thereupon the king gave a lac to the poet.

९. भवभूतिः कालिदासश्च

ततः कदाचित्सिंहासनमलङ्कुर्वाणे श्रीभोजे द्वारपाल आगत्य प्राह—देव ! वाराणसीदेशादागतः कोऽपि भवभूतिर्नाम कविर्द्वारि तिष्ठति इति । राजा प्राह—प्रवेशय इति । ततः प्रविष्टः सोऽपि सभामगात् । ततः सभ्याः सर्वे तदागमनेन तुष्टा अभवन् । राजा च भवभूतिं प्रेक्ष्य प्रणमति स्म । स च 'स्वस्ति' इत्युक्त्वा तदाज्ञयोपविष्टः । भवभूतिः प्राह—देव !

नानीयन्ते मधुनि मधुपाः पारिजातप्रसूनै-
र्नाभ्यर्थ्यन्ते तुहिनरुचिना चन्द्रिकायां चकोराः ।
अस्मद्वाचां धुरि मधुरिमा यद्यपूर्वावतारः
सोल्लासाः स्युः स्वयमिह बुधाः किं मुधाभ्यर्थनाभिः ।२४५ ।।

नास्माकं शिबिका न चास्ति कटकाद्यालंक्रिया सत्क्रिया
नोत्तुङ्गस्तुरगो न कश्चिदनुगो नैवाम्बरं सुन्दरम् ।
किं तु क्ष्मातलवर्त्यशेषविदुषां साहित्यविद्याजुषां
चेतस्तोषकरी शिरोन्नतिकरी विद्याऽनवद्याऽस्ति नः ।२४६ ।।

इत्याकर्ण्य बाणपण्डितपुत्रः प्राह—आः पाप ! धाराधीश सभायामहङ्कारं मा कृथाः ।

9. BHAVABHŪTI AND KĀLIDĀASA

Afterwards, one day, when the glorious monarch Bhoja was adorning the throne, the door-keeper made his entry and announced— "Your Majesty! A certain poet bearing the name of Bhavabhūti has arrived from the land of Vārāṇasi and is waiting at the door outside. The king ordered, "Usher him in !" On being ushered in, he too entered the assembly hall. All the scholars of the assembly were much delighted at his arrival. On viewing Bhavabhūti, the king also bowed down to him. He too bestowed his benediction with the words, "Good betide thee!" and sat down as ordered by the king. Then, Bhavabhūti said— "Your Majesty !

The bees approach not the Pārijata flowers invited.
Nor are Cakroras solicited to drink the moon-shine.
If my words do turn out to be of exquisite sweetness
Let the scholars enjoy it, what need for invi-tation? (245)

No palanquin nor adornments like bracelets do we have,
Status nor steeds of stature nor servants nor costly robes.
Faultless knowledge have we that lifts the head, elates the heart
Of all the scholars of the world devoted to the lore. (246)

On hearing it, the son of the learned scholar Bāṇa spoke— "O you, wicked one! Do not display your arrogance in the assembly of King Bhoja!"

निःश्वासोऽपि न निर्याति
बाणे हृदयवर्त्मनि ।
किं पुनः प्रकटाटोप
पदबद्धा सरस्वती ॥ २४७ ॥

ततो भवभूतिः पराभवमसहमानः प्राह—

हठादाकृष्टानां कतिपयपदानां रचयिता
जनः स्पर्धालुश्चेदहह कविना वश्यवचसा ।
भवेदद्य श्वो वा किमिह बहुना पापिनि कलौ
घटानां निर्मातुस्त्रिभुवनविधातुश्च कलहः ॥ २४८ ॥

पुनराह—

कालिदासकवेर्वाणी
कदाचिन्मद्गिरा सह ।
कलयत्यद्य साम्यं चेद्
भीता भीता पदे पदे ॥ २४९ ॥

ततः कालिदासः प्राह—सखे भवभूते ! महाकविरसि । अत्र किमु वक्तव्यम् ।

उमा धारेन्द्रपरिष-
न्महापण्डितमण्डिता ।
आवयोरन्तरं वेत्ति
राजा वा शिवसन्निभः ॥ २५० ॥

When an arrow is transfixed in the heart,
Even the breath does not find an outlet.
What then do we make of a dragging speech
Studded with heavy and bombastic words. (247)

Thereupon, Bhavabhūti who could not brook that insult replied—

If there could be rivalry between a poet who draws
His words at random and one of mellifluent diction,
There could be a dispute, this day or the following day
Between the maker of pots and maker of the three worlds. (248)

He spoke further—

If Kālidāsa's expressions
Appear to bear some resemblance
To mine own, it's in a tremor
Of fear, at each and every step. (249)

Then Kālidāsa spoke— "Dear friend, Bhavabhūti! You are indeed a great poet. What is there to speak about it here?

The difference between us two will be known
To this royal assembly of Dhāra,
Adorned with the most learned of scholars
Or to the monarch, the peer of Śiva. (250)

तच्छ्रुत्वा राजा प्राह— युवाभ्यां रत्यन्तो वर्णनीयः, इति । भवभूतिः—

मुक्ताभूषणमिन्दुबिम्बमजनि व्याकीर्णतारं नभः
स्मारं चापमपेतचापलमभूदिन्दीवरे मुद्रिते ।
व्यालीनं कलकण्ठकण्ठनिनदैर्मन्दानिलैर्मन्दितं
निष्कम्पस्तबकापि चम्पकलता साभून्न जानेऽथ किम् ।।२५२ ।।

ततः कालिदासः प्राह—

खिन्नं मण्डलमैन्दवं विगलितं स्रग्भारबद्धं तमः
प्रागेव प्रथमानकेतकशिखावीरायितं च स्थितम् ।
शान्तं कुण्डलताण्डवं कुवलयद्वन्द्वं तिरोमीलितम्
वीतं विद्रुमसीत्कृतं न हि ततो जाने किमासीदिति ।। २५३ ।।

राजा कालिदासं प्राह—सुकवे ! भवभूतिना सह साम्यं तव न वक्तव्यम् ।

भवभूतिराह—देव ! किमिति वारयसि ?

On hearing this, the king spoke— "Will both of you describe the culmination of sexual sport?"

Bhavabhuti recited—

The moon's digit became adorned with pearls,
the sky became
Scattered with stars and Kāma's bow was no
more in tremor.
The pair of blooming lotuses of bluish hue
closed in
The low moaning coming from the throat
ceased and the slow breath.
Became slower and the flowers of the Campaka
creeper
Stayed motionless; What happened thereafter I
can't divine.

Thereupon, Kalidasa recited—

The moon's orb became bedewed, the bundled
darkness scattered
Her riding bout stopped earlier, looked like a
sprouting Ketaki
The dance of the ear-rings ceased, the blue
lotuses closed in,
The coral's hissing stopped, what happened
thereafter, I know not (252)

The king spoke to Kālidāsa— "O great poet! One should not speak about you in comparison with Bhavabhūti."

Bhavabhūti, then questioned him— "Your Majesty! Why are you prohibiting it?"

राजा—सर्वप्रकारेण कविरसि ।

ततो बाणः प्राह—राजन् ! भवभूतिः कविश्चेत्कालिदासः किं वक्तव्यः ?

राजा—बाणकवे ! कालिदासः कविर्न । किन्तु पार्वत्याः कश्चिदवनौ पुरुषावतार एव ।

ततो भवभूतिराह—देव ! किमत्र प्राशस्त्यं भवति ।

राजा प्राह—भवभूते ! ते किमु वक्तव्यं प्राशस्त्यम् । कालिदासश्लोके यतः केतकशिखावीरायितं तु स्थितमिति पठितम् ।

ततो भवभूतिराह—'पक्षपातेन वदसि' इति ।

ततः कालिदासः प्राह—देव ! अपख्यातिर्माभूत् । भुवनेश्वरीदेवतालयं गत्वा तत्सन्निधौ तां पुरस्कृत्य घटे संशोधनीयं त्वया ।

ततो भोजः सर्वकविवृन्दपरिवृतः सन् भुवनेश्वरीदेवालयं प्राप्य तत्र तत्सन्निधौ भवभूतिहस्ते घटं दत्त्वा श्लोकद्वयं च तुल्यपत्रद्वये लिखित्वा तुलायां मुमोच । ततो भवभूतिभागे लघुत्वोद्भूतामीषदुन्नतिं ज्ञात्वा देवी भक्तपराधीना सदसि तत्परिभवो माभूदिति स्वावतंसकल्हारमकरन्दं वामकरनखाग्रेण गृहीत्वा भवभूतिपत्रे चिक्षेप ।

The king said— By all means you are a poet.

Then Bāṇa enquired— "O King! If Bhavabhūti is a poet, what will you say about Kālidāsa?"

King :– O poet, Bāṇa! Kālidāsa is not a poet, but, he is an incarnation on earth of Goddess Pārvati in a male form!

Then Bhavabhūti asked— "Your Majesty! What is the great excellence you find in this context?"

The king replied— "O Bhavabhuti! What excellence is more praiseworthy than what has been mentioned in the verse of Kālidāsa?

Then, Bhavabhūti remarked— "You are speaking with partiality"

Thereupon, Kālidāsa spoke— "Your Majesty! Let this not become a subject for scandal! We ought to proceed to the temple of the Goddess Bhuvaneśvari and, with the goddess as witness, in her presence you should come to the correct judgment through the process of ordeal."

Bhoja then proceeded towards the shrine of the goddess Bhuvaneśvari encircled by all the poets and, arriving there, gave the earthen pot in the hands of Bhavabhūti after which the two verses written in leaves of equal weight placed in the balance. Then, on understanding that the pan on the side of Bhavabhūti was going up slightly due to less weight, the goddess who was overcome by compassion for her devotee, with the idea of avoiding his humiliation before the assembly took in her hand the sap of the kalhāra flower adorning her ear and sprinkled its juice over the leaf of Bhavabhuti.

ततः कालिदासः प्राह—

अहो मे सौभाग्यं मम च भवभूतेश्च भणितं
घटायामारोप्य प्रतिफलति तस्यां लघिमनि।
गिरां देवी सद्यः श्रुतिकलिकल्हारकलिका-
मधूलीमाधुर्यं क्षिपति परिपूर्त्यै भगवती ॥ २५३ ॥

ततः कालिदासपादयोः पतति भवभूतिः । राजानं च विशेषज्ञं मनुते स्म । ततो राजा भवभूतिकवये शतं मत्तगजान्ददौ ।

अन्यदा राजा धारानगरे रात्रावेकाकी विचरन् काञ्चन स्वैरिणीं संकेतं गच्छन्तीं दृष्ट्वा पप्रच्छ—'देवि ! का त्वम् ? एकाकिनी मध्यरात्रौ क्व गच्छसि' इति । ततश्चतुरा स्वैरिणी सा तं रात्रौ विचरन्तं श्रीभोजं निश्चित्य प्राह—

त्वत्तोऽपि विषमो राजन्
विषमेषुः क्षमापते ।
शासनं यस्य रुद्राद्याः
दासवन्मूर्ध्नि कुर्वते ॥ २५४ ॥

ततस्तुष्टो राजा दोर्दण्डादादाय अङ्गदं वलयं च तस्यै दत्तवान् । सा च यथास्थानं प्राप ।

Thereupon Kālidāsa spoke—

What good luck of mine, my poem weighed
with Bhavabhūti's
His being found light in the balance, the
goddess of speech
Forthwith, to make up the weight, poured the
sweet juice of the bud,
Of the kalhāra she was wearing as ear
ornament. (253)

Then, Bhavabhūti fell at the feet of Kālidāsa. The monarch was recognised as a real connoisseur by everyone. One hundred tuskers in rut were presented to Bhavabhūti by the king.

On another occasion, as the king was wandering alone in the city of Dhāra, he came across a libertine woman proceeding towards her place of assignment and questioned her— "O lady! who are you? At this hour of mid-night, where are you proceeding all by yourself?" The courtesan, clever as she was, came to the conclusion that it must be King Bhoja who was thus wandering in the night and spoke to him—

O king, protector of the earth, Kāma
With odd arrows is more dreadful than you,
Whose commands are respectfully obeyed
Like servants, even by gods like Rudra. (254)

The king who was immensely pleased removed from his mighty arms his bracelet and bangle and bestowed them on her. She, too, reached her destination according to her plan.

एकदा राजा वर्त्मनि गच्छन् क्वचिद् गृह एकाकिनीं रुदतीं नारीं दृष्ट्वा किमर्थमर्धरात्रौ रोदिति । किं दुःखमेतस्याः' इति विचारयितुमेकमङ्गरक्षकं प्राहिणोत् । ततोऽङ्गरक्षकः पुनरागत्य प्राह—देव ! मया पृष्टा यदाह तच्छृणु—

वृद्धो मत्पतिरेष मञ्चकगतः स्थूणावशेषं गृहं
कालोऽभ्यर्णजलागमः कुशलिनी वत्सस्य वार्तापि नो ।
यत्नात् सञ्चिततैलबिन्दुघटिका भग्नेति पर्याकुला
दृष्ट्वा गर्भभरालसां निजवधूं श्वश्रूश्चिरं रोदिति ॥ २५५ ॥

ततः कृपावारिधिः क्षोणीपालस्तस्यै लक्षं ददौ । अन्यदा कोङ्कणदेशवासी विप्रो राज्ञे 'स्वस्ति' इत्युक्त्वा प्राह—

शुक्तिद्वयपुटे भोज
यशोऽब्धौ तव रोदसी ।
मन्ये तदुद्भवं मुक्ता
फलं शीतांशुमण्डलम् ॥ २५६ ॥

राजा तस्मै लक्षं ददौ ।

अन्यदा काश्मीरदेशात्कोऽपि कौपीनावशेषो राजनिकटस्थकवीन्कनकमाणिक्यपट्टदुकूलालङ्कृतानवलोक्य राजानं प्राह—

Once, as the king was strolling on the road he noticed a woman, all by herself in her house, weeping. "Why is she thus weeping at this mid-night hour? What could be afflicting her?" With such thoughts in his mind, he sent one of his body-guards to find out the reason. After a while, the body-guard returned and said— "Your Majesty! She was questioned by me. Please listen to what she spoke—

My aged lord, bed-ridden, the house left with pillars, bare,
Rainy season approaching and no news of the son's health,
Oil stored with effort, its vessel broken, the son's wife
Pregnant and in agony, the mother-in-law laments. (255)

The monarch who was a veritable ocean of compassion bestowed a lac on her. On another occasion, a brāhmaṇa resident of the Koṅkaṇa land spoke to the king after bestowing his benediction. "May you prosper".

Bhoja! In the ocean of your renown,
The earth and sky are two oyster shells
And the glorious moon is a pearl, I feel
Emerging out of the oyster shells. (256)

The monarch gave him a lac.

On another occasion, a poet from Kashmir who had arrived there clad in just a loin-cloth, viewing all the poets standing near the king, all well-adorned and clad in silken garments, spoke thus—

नो पाणी वरकङ्कणक्वणयुतौ नो कर्णयोः कुण्डले
क्षुभ्यत्क्षीरधिदुग्धमुग्धमहसी नो वाससी भूषणम्।
दन्तस्तम्भविकासिका न शिबिका नाश्वोऽपि विश्वोन्नतो
राजन्राजसभासुभाषितकलाकौशल्यमेवास्ति नः ।। २५७ ।।

ततस्तस्मै राजा लक्षं ददौ ।

अन्यदा राजा रात्रौ चन्द्रमण्डलं दृष्ट्वा तदन्तःस्थकलङ्कं वर्णयति स्म—

अङ्कं केऽपि शशङ्किरे जलनिधेः पङ्कं परे मेनिरे
सारङ्गं कतिचिच्च संजगदिरे भूच्छायमैच्छन्परे ।।

इति राजा पूर्वार्धं लिखित्वा कालिदासहस्ते ददौ । ततः स तस्मिन्नेव क्षणे उत्तरार्धं लिखति कविः—

इन्दौ यद्दलितेन्द्रनीलशकलश्यामं दरीदृश्यते
तत्सान्द्रं निशि पीतमन्धतमसं कुक्षिस्थमाचक्ष्महे ।। २५८ ।।

राजा प्रत्यक्षरलक्षमुत्तरार्धस्य दत्तवान् । ततो राजा कालिदासकवितापद्धतिं वीक्ष्य चमत्कृतः पुनराह-सखे ! अकलङ्कं चन्द्रमसं व्यावर्णयेति । ततः कविः पठति ।

Our hands have no jingling bracelets, the ears
have no ear-tops
No robes with the splendour of the milky sea
in tremor,
No palanquin of ivory domes nor fine steeds to
mount,
All we have is the fine flow of speech in thy
royal hall. (257)

To him the king, then, gave a lac.

Some other time, once, the king who was viewing the orb of the moon started describing the dark spot within it as follws.

Some take it for a dark spot some for the mire
of the sea
Some call it the deer, some others take it as
earth's shadow

Having written the first half of the verse the king handed it over to Kālidāsa. Forthwith the poet wrote out the other half—

What appears with broken sapphires' bluish hue
seems to us
Nought but the dense darkness drunk earlier
stuck in the belly. (258)

The king gave one lac per letter for the latter half of the verse. Enchanted as the king was with the style of Kālidāsa's poetry he then told him once again—"Dear friend! Do describe the stainless moon!

लक्ष्मीक्रीडातडागो रतिधवलगृहं दर्पणो दिग्वधूनां
पुष्पं श्यामालतायास्त्रिभुवनजयिनो मन्मथस्यातपत्रम्।
पिण्डीभूतं हरस्य स्मितममरधुनीपुण्डरीकं मृगाङ्को
ज्योत्स्नापीयूषवापीं जनयति निकरस्तारकागोलकस्य ॥ २५९ ॥

राजा पुनः प्रत्यक्षरं लक्षं ददौ ।

एकदा कश्चिद्दूरदेशादागतो वीणाकविराह—

तर्कव्याकरणाध्वनीनधिषणो नाहं न साहित्य वि—
न्नो जानामि विचित्रवाक्यरचनाचातुर्यमत्यद्भुतम्।
देवी कापि विरिञ्चिवल्लभसुता पाणिस्थवीणाकल-
क्वाणाभिन्नरवं तथापि किमपि ब्रूते मुखस्था मम ॥ २६० ॥

राजा तस्मै लक्षं ददौ । बाणस्तस्य सुललितप्रबन्धं श्रुत्वा प्राह—
देव !

A pleasure pond for Lakṣmi, spotless abode to Ratī,
A mirror to the quarter maids, flower of Śyāma creeper,
Parasol of Kāma, the conqueror of the three worlds,
The compressed smile of Śiva, a white lotus from Gaṅga,
A real jewel among the stars is this moon with deer's mark,
A veritable tank in which is stored the bright moon-light. (259)

Once again, the king gave him a lac per letter.

On one occasion, a poet who was a player on the Vīṇa coming from a distance, recited the following—

I have not traversed the path of logic or of grammar
And acquired great wisdom, nor do I claim to be well-versed
In literature, know little of poetics and diction.
Still, a certain goddess, the much-loved daughter of Brahma
Staying in my throat, such utterances do emerge from it,
Which is in tune with the tone of the Vīṇa, I carry (260)

The king gave him a lac. Bāṇa who had listened to that poem of great lyrical beauty, then said— "Your Majesty !

मातङ्गीमिव माधुरीं ध्वनिविदो नैव स्पृशन्त्युत्तमां
व्युत्पत्तिं कुलकन्यकामिव रसोन्मत्ता न पश्यन्त्यमी ।
कस्तूरीघनसारसौरभसुहृद् व्युत्पत्तिमाधुर्ययो-
र्योगः कर्णरसायनं सुकृतिनः कस्यापि सम्पद्यते ॥ २६१ ॥

अन्यदा राजा सीतां प्रातः प्राह— देवि ! प्रभातं व्यावर्णयेति । सीता प्राह—

विरलविरलाः स्थूलास्ताराः कलाविव सज्जना
मन इव मुनेस्सर्वत्रैव प्रसन्नमभून्नभः
अपसरति च ध्वान्तं चित्तात्सतामिव दुर्जनो ।
व्रजति च निशा क्षिप्रं लक्ष्मीर्निरुद्यमिनामिव ॥ २६२ ॥

राजा लक्षं दत्वा कालिदासं प्राह— सखे सुकवे ! प्रभातं व्यावर्णय इति ।

कालिदासः—

अभूत्प्राचीपिङ्गा रसपतिरिव प्राप्य कनकं
गतच्छायश्चन्द्रो बुधजन इव ग्राम्यसदसि ।
क्षणंक्षीणास्तारा नृपतय इवानुद्यमपरा
न दीपा राजन्ते द्रविणरहितानामिव गुणाः ॥ २६३ ॥

Those well-versed in poetics do not care for the sweet-notes
As if untouchables; inebriated with the flavour
Many avoid poetic art like a maid of high birth.
Blessed are those who enjoy the admixture of music
With poetic art which indeed is nectar to the ear
With the fine fragrance of the musk combined with sandal-paste (261)

On another occasion the king asked Sītā— "Gracious lady! Will you kindly describe the morning?" Sītā, then recited—

Thick stars have become rare like noble men in Kali's age
The sky has turned clear everywhere like the mind of a saint
Darkness departs like a wicked one from a virtuous mind
Night vanishes quick like the wealth of the rich turned idle. (262)

Bestowing a lac on her, the king, then, asked Kālidāsa— "Dear friend! Will you also give a description of the dawn?"

Kālidāsa:—

Like quick-silver mixed with gold the east is of tawny hue,
Moon has turned lustreless like a scholar among rustics,
Stars have turned thin like a monarch with no perseverance,
Lights are not shining bright like the merits of the poor man. (263)

राजा तस्मै प्रत्यक्षरलक्षं ददौ ।

अन्यदा द्वारपाल आगत्य प्राह । देव कापि मालाकारपत्नी द्वारि तिष्ठतीति । राजा—'प्रवेशय' इति । ततः प्रवेशिता सा च नमस्कृत्य पठति—

समुन्नतघनस्तनस्तबककचुम्बितुम्बीफल-
क्वणन्मधुरवीणया विबुधलोकलोलभ्रुवा ।
त्वदीयमुपगीयते हरकिरीटकोटिस्फुर-
त्तुषारकरकन्दलीकिरणपूरगौरं यशः ॥ २६४ ॥

राजा 'अहो महती पदपद्धतिः' इति तस्याः प्रत्यक्षरलक्षं ददौ ।

अन्यदा रात्रौ राजा धारानगरे विचरन्कस्यचिद् गृहे कामपि कामिनीमुलूखलपरायणां ददर्श । राजा तां तरुणीं सुकुमाराङ्गीं विलोक्य तत्करस्थं मुसलं प्राह—हे मुसल ! एतस्याः करपल्लवस्पर्शेनापि त्वयि किसलयं नासीत् । तर्हि सर्वथा काष्ठमेव त्वमिति । ततो राजा एकं चरणं पठति स्म ।

मुसल किसलयं ते तत्क्षणाद्यन्न जातम्

The king bestowed one lac per letter on him.

On another occasion the door-keeper made his entry and announced— "Your Majesty! There is the wife of one wreath-maker waiting at the door." "Usher her in" said the king. On being admitted, she bowed down in reverence to the king and recited—

Thy renown of snow-white glory, like the rays of the moon,
That shines bright on Śiva's crest is being sung by the nymphs
Of heaven with wavy eye-brows, as they play the Vīṇa
Made from the dry gourd that kiss the buds of their towering breasts. (264)

With the comment "What a wonderful diction and flow of words!" the king bestowed on her a lac per letter.

Some other time, as the king was roaming about within the city of Dhāra, he beheld a lady in a certain house busy with a mortar and pestle. The king who noticed that she was a woman of tender limbs and with a face having the glory of the full-moon, addressed the pestle! How is it that you are not putting forth new sprouts even though in contact with the tender sprouts of her hand? If this be the case you are indeed a log of wood." Thereafter, the king recited one of the stanzas:

Of that lotus-eyed maid you didn't put forth new sprouts!

ततो राजा प्रातः सभायां समागतं कालिदासं वीक्ष्य 'मुसल, किसलयं ते तत्क्षणाद्यन्न जातम्' इति पठित्वा सुकवे ! त्वं चरणत्रयं पठ इत्युवाच । ततः कालिदासः प्राह—

जगति विदितमेतत्काष्ठमेवासि नूनं
तदपि च किल सत्यं कानने वर्धितोऽसि ।
नवकुवलयनेत्रीपाणिसङ्गोत्सवेऽस्मि-
न्मुसल किसलयं ते तत्क्षणाद्यन्न जातम् ॥ २६५ ॥

ततो राजा चरणत्रयस्य प्रत्यक्षरं लक्षं ददौ ।

अन्यदा राजा दीर्घकालं जलक्रीडां विधाय परिश्रान्तस्तत्तीरस्थ वटविटपच्छायायां निषण्णः । तत्र कश्चित्कविरागत्य प्राह—

छन्नं सैन्यरजोभरेण भवतः श्रीभोजदेव क्षमा-
रक्षादक्षिण दक्षिणक्षितिपतिः प्रेक्ष्यान्तरिक्षं क्षणात् ।
निःशङ्को निरपत्रपो निरनुगो निर्बान्धवो निःसुहृ-
न्निःस्त्रीको निरपत्यको निरनुजो निर्हाटको निर्गतः ॥ २६६ ॥

Then, in the morning hours when the king saw Kālidāsa entering the assembly he recited the line "Of that lotus-eyed maid you didn't put forth news sprotus!" and, then, asked him— "O great poet! You must now recite the three lines. Thereupon, Kalidasa recited—

Well-known is it indeed that you are made of wood,
And this also, that you have grown in the forest.
No wonder, with the joyous contact with the palms
Of that lotus-eyed maid you didn't put forth new sprouts. (265)

Then the king bestowed one lac for each letter of the three lines.

On another occasion, the king had become exhausted on account of sporting for long in the water and was sitting under the shades of a banyan tree. At that moment, a certain poet came over there and said—

Glorious King Bhoja, most adept in protecting thy land!
Seeing the air filled with the dust of thy marching forces,
Shedding all shame, the southern king fled off, leaving behind,
His attendants and friends, wives, children, brothers and treasure. (266)

ततो राजा तयोर्हरिशर्मदेवजययोरन्योन्यवैरं ज्ञात्वा मिथ आलिङ्गनादिना वस्त्रालङ्कारादिदानेन च मित्रत्वं व्यधात्।

अन्यदा राजा यानमारुह्य गच्छन्वर्त्मनि कञ्चित्तपोनिधिं दृष्ट्वा तं प्राह—भवादृशानां दर्शनं भाग्यायत्तम्। भवतां क्व स्थितिः। भोजनार्थं के वा प्रार्थ्यन्ते इति। ततः स राज्ञः वचनमाकर्ण्य तपोनिधिराह—

फलं स्वेच्छालभ्यं प्रतिवनमखेदं क्षितिरुहां
पयः स्थाने स्थाने शिशिरमधुरं पुण्यसरिताम्।
मृदुस्पर्शा शय्या सुललितलतापल्लवमयी
सहन्ते सन्तापं तदपि धनिनां द्वारि कृपणाः॥ २७०॥

राजन्! वयं कमपि नाभ्यर्थयामः गृह्णीमश्च इति। राजा तुष्टो नमति।

ततः उत्तरदेशादागत्य कश्चिद्राजानं 'स्वस्ति' इत्याह। तं च राजा पृच्छति—विद्वन्! कुत्र ते स्थितिः, इति। विद्वानाह—

यत्राम्बु निन्दत्यमृत—
मन्त्यजाश्च सुरेश्वरान्।
चिन्तामणिं च पाषाणा—
स्तत्र नो वसतिः प्रभो॥ २७१॥

The king then became aware of the hatred that existed between the two, Hariśarma and Devajaya and he enjoined upon them to embrace each other. Bestowing gifts in the form of nice garments and ornaments he had friendship established between the two.

On some other occasion, as the king was proceeding in a chariot he saw an ascetic on the road side and thus addressed him—"It is only by good luck one gets the opportunity of meeting people like your revered self. How are you getting on? What are you getting for your sustenance?" On hearing the words spoken by the king, the ascetic replied.

Fruits can be had from trees in each forest with no effort,
Water is there everywhere, in all sacred rivers,
The bed made of leaves from tender creepers is soft to touch,
Still the miser suffers insult at the door of the rich. (270)

O king! We do not ask for anything. Nor do we receive gifts''. The king was delighted and bowed down to him.

Thereafter, once, someone who had come from the northern region gave his benedictions to the king "May you prosper!" The king then asked him— "O scholar! Where do you stay?" The scholar replied

O Lord! My abode is in the forest,
Where the water holds nectar in contempt,
Men of lower caste vie with celestials
And stones turn out to be wish-yeilding gems.

तदा राजा लक्षं दत्त्वा प्राह—काशीदेशे का विशेषवार्ता इति । स आह—देव ! इदानीं काचिदद्भुतवार्ता तत्र लोकमुखेन श्रुता, देवा दुःखेन दीनाः' इति

राजा —देवानां कुतो दुःखं विद्वन् ?

स चाह—

निवासः क्वाद्य नो दत्तो
भोजेन कनकाचलः ।
इति व्यग्रधियो देवा
भोज वार्तेति नूतना ॥ २७२ ॥

ततो राजा कुतूहलोक्त्या तुष्टः संस्तस्मै पुनर्लक्षं ददौ ।

ततो द्वारपालः प्राह—देव ! श्रीशैलादागतः कश्चिद्विद्वान् ब्रह्मचर्यनिष्ठो द्वारि वर्तत इति । राजा—'प्रवेशय' इत्याह । तत आगत्य ब्रह्मचारी 'चिरं जीव' इति वदति । राजा तं पृच्छति—

ब्रह्मन् ! बाल्य एव कलिकालाननुरूपं किं नाम व्रतं ते । अन्वहमुपवासेन कृशोऽसि । कस्यचिद् ब्राह्मणस्य कन्यां तुभ्यं दापयिष्यामि त्वं चेद् गृहस्थधर्ममङ्गीकरिष्यसि इति । ब्रह्मचारी प्राह—देव ! त्वमीश्वरः । त्वया किमसाध्यम् ?

The king bestowed a lac on him and then asked him— What are the tidings of importance from Kāśi?" He said— "Your Majesty! Just now, I have received some news from the people around which sounds rather extra-ordinary— That the gods are in great distress."

King:— What is the source of distress for the gods?

He replied—

Bhoja having gifted away the 'Mount
Of gold' where do we now have our abode?
The celestial are worried over it,
This, the news of novelty, O Bhoja! (272)

Pleased with the wonderful remark the king bestowed another lac on him.

Then the door keeper announced— "Your Majesty! A certain scholar who is in observance of celibacy is arrived from Srīśaila and is waiting at the door." The king said— "Let him enter." Thereafter, the celibate ascetic entered and blessed the king, "May you live long!" The king asked him—

"O holy one! You are of tender age. What is the ritual you are thus observing against the usual code of conduct in the age of Kali? Through the daily observance of ritual fasts you have become emaciated. I shall get bestowed on you some maiden of a brāhmaṇa household if you are inclined to accept a householder's role. The celibate answered— "O Lord! You are indeed all powerful. Is there anything that is not within your capacity?

सारङ्गाः सुहृदो गृहं गिरिगुहा शान्तिः प्रिया गेहिनी
वृत्तिर्वन्यलताफलैर्निवसनं श्रेष्ठं तरूणां त्वचः ।
तद्ध्यानामृतपूरमग्नमनसां येषामियं निर्वृति-
स्तेषामिन्दुकलावतंसयमिनां मोक्षेऽपि नो न स्पृहा ॥ २७३ ॥

राजोत्थाय पादयोः पतति । आह च—'ब्रह्मन् ! मया किं कर्त्तव्यम्' इति । स आह—'देव ! वयं काशी जिगमिषामः । तत एवं विधेहि । ये त्वत्सदने पण्डितवरास्तान्सर्वानपि सपत्नीकान्काशीं प्रति प्रेषय । ततोऽहं गोष्ठीतृप्तः काशीं गमिष्यामि' इति । राजा तथा चक्रे । ततः सर्वे पण्डितवरास्तदाज्ञया प्रस्थिताः । कालिदास एको न गच्छति स्म । तदा राजा कालिदासं प्राह—सुकवे ! त्वं कुतो न गतोऽसि इति । ततः कालिदासो राजानं प्राह—देव ! सर्वज्ञोऽसि ।

ते यान्ति तीर्थेषु बुधा
ये शम्भोर्दूरवर्तिनः ।
यस्य गौरीश्वरश्चित्ते
तीर्थं भोज परं हि सः ॥ २७४ ॥

ततो विद्वत्सु काशीं गतेषु राजा कदाचित्सायं कालिदासं पृच्छति स्म—अद्य किमपि श्रुतं किं त्वया ? इति । स आह—

मेरौ मन्दरकन्दरासु हिमवत्सानौ महेन्द्राचले
कैलासस्य शिलातलेषु मलयप्राग्भारभागेष्वपि ।
सह्याद्रावपि तेषु तेषु बहुशो भोज श्रुतं ते मया
लोकालोकविचारचारणगणैरुद्गीयमानं यशः ॥ २७५ ॥

ततश्चमत्कृतो राजा प्रत्यक्षरं लक्षं ददौ ।

For whom fawns are friends, mountain caves
their home, peace the consort,
Wild fruits and creepers the sustenance, tree
barks, the garments,
To those yogins involved in the Lord with the
crescent moon,
Meditating on Him, there's no craving even for
mokṣa. (273)

The king rose up and fell at his feet and he said— "Revered sir, How can I serve you?" He then, replied— "Your Majesty! We are desirous of going to Kāśi. You may kindly arrange this way that all the great scholars who are with you may all be sent to Kāśi along with their wives. In that case my journey to Kāśi in good company will become fully satisfying." The king acted accordingly. All the great scholars made a start as commanded by the king. Kālidāsa alone was not moving. Thereupon, the king asked Kālidāsa— "O great poet! Why are you not proceeding?" Then Kālidāsa told the king— "Your Majesty is omniscient.

Those learned men go for pilgrimages
Whose abodes are far away from Śambhu,
Who has Gauri's lord in his heart always,
His self becomes a holy shrine, Bhoja!

After the great scholars had proceeded to Kāśi, the king once asked Kālidāsa— "Did you hear anything special today?" He replied—

On Meru, in Mandara's caves in Himalayan vales
On Mahendra, rocky Kailasa and the Malay peaks,
On Sahya mountains and the region of Lokāloka,
I have heard, O Bhoja! bards singing about
your renown. (275)

Extremely charmed as he was, the king gave one lac per letter.

१०. कालिदासस्य प्रस्थानम्

ततः कदाचिद्राजा विद्वद्वृन्दं निर्गतं कालिदासं चानवरतविषयिणं ज्ञात्वा व्यचिन्तयत्—अहह बाणमयूरप्रभृतयो मदीयामाज्ञां व्यदधुः। अयं च वेश्यालम्पटतया ममाज्ञां नाद्रियते। किं कुर्मः, इति। ततो राजा सावज्ञं कालिदासमपश्यत्। तत आत्मनि राज्ञोऽवज्ञां ज्ञात्वा कालिदासो बल्लालदेशं गत्वा तद्देशाधिनाथं प्राप्य प्राह—

देव ! मालवेन्द्रस्य भोजस्यावज्ञया त्वद्देशं प्राप्तोऽहं कालिदासनामा कविरिति।

ततो राजा तमासनं उपवेश्य प्राह—सुकवे ! भोजसभाया इहागतैः पण्डितैः समुदितः शतशस्ते महिमा। सुकवे त्वां सरस्वतीं वदन्ति। ततः किमपि पठ इति। कालिदास आह—

बल्लालक्षोणिपाल त्वदहितनगरे सञ्चरन्ती किराती
कीर्णान्यालोक्य रत्नान्युरुतरखदिराङ्गारशङ्काकुलाङ्गी।
क्षिप्त्वा श्रीखण्डखण्डं तदुपरि मुकुलीभूतनेत्रा धमन्ती
श्वासामोदानुयातैर्मधुकरनिकरैर्धूमशङ्कां बिभर्ति॥ २७६॥

10. KĀLIDĀSA'S DEPARTURE

After some time when the king realised that the entire host of learned scholars had left him and Kālidāsa himself was engrossed in sensual enjoyments he went on pondering over it— "Alas! Bāṇa, Mayūra and others used to be carrying out my orders. This fellow who is too much obsessed with harlots does not care for my orders. What am I to do?" From now on, the king started viewing Kālidāsa with contempt. Noticing the king's contempt towards him Kālidāsa left for the land of King Ballala and thus addressed the Lord of that kingdom—

"Your Majesty! I am a poet, by name Kālidāsa, who has come to your kingdom on being treated with contempt by Bhoja, ruler of the Mālava kingdom."

Forthwith, the king offered a seat to him and said— "O great poet! The scholars who have come from Bhoja's court have been singing your praises hundreds of times. Great poet! You are being described as the goddess Sarasvatī. Therefore, I would like to hear you recite something. Kālidāsa said—

Lord of Ballāla! moving in Thy foe's land a huntress
Mistook the scattered gems for Khadira's charcoal; throwing
Sandal chips on it when she started blowing with her mouth
The swarms of bees that came in looked like a column of smoke. (276)

ततस्तस्मै प्रत्यक्षरं लक्षं ददौ ।

ततः कदाचिद्बल्लालराजा कालिदासं पप्रच्छ—सुकवे ! एकशिलानगरीं व्यावर्णय इति । ततः कविराह—

अपाङ्गपातैरपदेशपूर्वै-
रेणीदृशामेकशिलानगर्याम् ।
वीथीषु वीथीषु विनापराधं
पदे पदे श्रृङ्खलिता युवानः ॥ २७७ ॥

पुनश्च प्रत्यक्षरलक्षं ददौ । पुनश्च पठति कविः—

अम्भोजपत्रायतलोचनाना-
मम्भोधिदीर्घास्विह दीर्घिकासु ।
समागतानां कुटिलैरपाङ्गै-
रनङ्गबाणैः प्रहता युवानः ॥ २७८ ॥

पुनश्च बल्लालनृपः प्रत्यक्षरलक्षं ददौ । एवं तत्रैव स्थितः कालिदासः ।

Then, the king gave him a lac per letter.

Thereafter, once, King Ballāla asked Kālidāsa— "O great poet! Will you kindly describe the city of Ekaśilā?" Then the poet sang—

In the city of Ekaśilā, it happens
In street after street, at each step, without offence,
Youthful men are getting fettered in manacles
By the furtive glances of the fawn-eyed maidens. (277)

Once again, the king gave him a lac per letter. Once again the poet started singing.

Where young men are getting struck by Cupid's arrows,
Coming from the furtive side-glances of the maids
With wide eyes, having the charm of lotus petals,
Arriving in the lakes, wide as ocean itself. (278)

King Ballāla once again gave him a lac per letter. Kālidāsa continued living in that very city spending his time in this fashion.

माघस्य दुर्दशा

अत्रान्तरे धारानगर्यां भोजं प्राप्य द्वारपालः प्राह—देव ! गुर्जरदेशान्माघनामा पण्डितवर आगत्य नगराद्बहिरास्ते। तेन च स्वपत्नी राजद्वारि प्रेषिता। राजा—तां प्रवेशय इत्याह। ततो माघपत्नी प्रवेशिता। सा राजहस्ते पत्रं प्रायच्छत्। राजा तदादाय वाचयति—

कुमुदवनमपश्रि श्रीमदम्भोजषण्डं
त्यजति मुदमुलूकः प्रीतिमांश्चक्रवाकः।
उदयमहिमरश्मिर्याति शीतांशुरस्तं
हतविधिनिहतानां हा विचित्रो विपाकः।। २७९ ।।

राजा तदद्भुतं प्रभातवर्णनमाकर्ण्य लक्षत्रयं दत्त्वा माघपत्नीमाह—

मात ! इदं भोजनाय दीयते। प्रातरहं माघपण्डितमागत्य नमस्कृत्य पूर्णमनोरथं करिष्यामीति।

ततः सा तदादाय गच्छन्ती याचकानां मुखात्स्वभर्तुः शारदचन्द्रकिरणगौरान्गुणौघान् श्रुत्वा तेभ्य एव धनमखिलं भोजदत्तं दत्तवती। माघपत्नी स्वभर्तारमासाद्य प्राह—

11. THE SAD PLIGHT OF MĀGHA

In the meanwhile, in the city of Dhāra, the gate-keeper once approached Bhoja and announced—"Your Majesty! From the land of the Gurjaras is arrived a great scholar bearing the name of Māgha and he is waiting at the outskirts of the city. His wife has been despatched by the scholar to the gate of the palace." The king said, "Have her ushered in". Accordingly, the wife of Māgha was ushered in. She placed a parchment in the hands of the king. The king received it and read as follows—

The lotus ponds lose their charm, water lilies look glorious,
Owls become downcast while the ruddy-geese turn most joyous.
The sun of hot rays comes up as the cool-rayed moon goes down,
Strange indeed is the transformation as fate intervenes. (279)

The king having listened to that wonderful description of the dawn gave three lacs to the wife of Poet Māgha and told her—

"O Mother! This is being given for your sustenance. Tomorrow morning I shall go to the great scholar Māgha and, after having bowed down and paid my respects to him, I shall fully satisfy his cravings."

Then, accepting what was given, she was proceeding alone when she heard the praises of her own husband coming from the mouth of the beggars who described his glories as comparable to the charming rays of the autumnal moon. She, then, distributed among them all the wealth that had been bestowed on her by Bhoja. The wife of Poet Magha then reached her husband and told him—

नाथ ! राज्ञा भोजेनाहं बहुमानिता । धनं सर्वं याचकेभ्यस्त्वद्गुणानाकर्ण्य दत्तवती । माघः प्राह—देवि ! साधु कृतम् । परमेते याचकाः समायान्ति किल । तेभ्यः किं देयम् इति । ततो माघपण्डितं वस्त्रावशेषं ज्ञात्वा कोऽप्यर्थी प्राह—

आश्वास्य पर्वतकुलं तपनोष्णतप्त-
मुद्दामदावविधुराणि च काननानि ।
नानानदीनदशतानि च पूरयित्वा
रिक्तोऽसि यज्जलद सैव तवोत्तमश्रीः ॥ २८० ॥

इत्येतदाकर्ण्य माघः स्वपत्नीमाह— देवी !

अर्था न सन्ति न च मुञ्चति मां दुराशा
त्यागे रतिं वहति दुर्ललितं मनो मे ।
याञ्चा च लाघवकरी स्ववधे च पापं
प्राणाः स्वयं व्रजत किं परिदेवनेन ॥ २८१ ॥

दारिद्र्यानलसन्तापः
शान्तः सन्तोषवारिणा ।
याचकाशाविघातान्त—
र्दाहः केनोपशाम्यति ॥ २८२ ॥ इति ।

ततस्तदा माघपण्डितस्य तामवस्थां विलोक्य सर्वे याचका यथास्थानं जग्मुः । एवं तेषु याचकेषु यथातथं गच्छत्सु माघः प्राह—

"Dear Lord! Great honours were bestowed on me by King Bhoja. All the wealth has been distributed by me on the beggars when I heard them singing your praises." Māgha said— "Dear lady! You have done well. But here are the beggars coming. What shall we give them? Then, one of the suitors who had realised that the great scholar Māgha was left with nothing but his wearing apparel only, spoke like this—

Having given relief to the mountains heated by sun
And to the forest lands consumed by fierce conflagrations,
Making hundreds of rivers and streams flow full with water
You keep nothing to yourself, O cloud! There lies your greatness. **(280)**

On hearing this, Māgha spoke to his wife— "Dear lady!

No wealth have I, yet, baseless hope leaves not my heart,
Sacrifice carries joy though my heart is wayward.
Begging is humiliating and suicide, a sin,
Let the life depart by itself, should I lament? **(281)**

Grief arising from poverty can be
Allayed by the spirit of contentment.
How can the grief of disappointing
Those who come begging be ever extinguished? **(282)**

All the suitors having seen the great scholar Māgha in that condition left him and went back to their own places. As the suitors were thus dispersing Māgha said:

व्रजत व्रजत प्राणा
अर्थिभिर्व्यर्थतां गतैः ।
पश्चादपि च गन्तव्यं
क्व सार्थः पुनरीदृशः ॥ २८३ ॥

इति विलपन्माघपण्डितः परलोकमगात् । ततो माघपत्नी स्वामिनि परलोकं गते सति प्राह—

सेवन्ते स्म गृहं यस्य
दासवद्भूभुजः सदा ।
स स्वभार्यासहायोऽयं
म्रियते माघपण्डितः ॥ २८४ ॥

ततो राजा माघं विपन्नं ज्ञात्वा निजनगराद्विप्रशतावृतो मौनी रात्रावेव तत्रागात् । ततो माघपत्नी राजानं वीक्ष्य प्राह—

राजन् ! यतः पण्डितवरस्त्वद्देशं प्राप्तः परलोकमगात् ततोऽस्य कृत्यशेषं सम्यगाराधनीयं भवता' इति ।

ततो राजा माघं विपन्नं नर्मदातीरं नीत्वा यथोक्तेन विधिना संस्कारमकरोत् । तत्र च माघपत्नी वह्नौ प्रविष्टा । तयोश्च पुत्रवत्सर्वं चक्रे भोजः ।

Depart, depart, O life! ere it happens
That suitors depart disappointed.
If life is to depart still, after that,
Is there a point in carrying on? (283)

Thus lamenting, the great scholar Māgha breathed his last. When her lord had left for the other world Magha's wife said—

In whose abode, rulers in large numbers,
Used to be in attendance like servants,
His wife alone attending to his needs,
That scholar Māgha left this earthly world.
(284)

And, when the king heard about Māgha's death, though it was the late hour of the night he left the city and proceeded in silence accompanied by a hundred brāhmaṇas. When the wife of Magha beheld the king, she said—

"O, king! Since the great scholar Māgha had reached your kingdom before he left for his heavenly abode it behoves you to perform his obsequies with all proper rituals."

Accordingly, the king carried the dead body of Māgha to the banks of Narmada river and performed his funeral ceremonies in the prescribed manner. There, the wife of Māgha entered the flames. The king did for the two of them whatever would have been done by their own son.

१२. गौरवशिखरे कालिदासः

ततो माघे दिवं गते राजा शोकाकुलो विशेषेण कालिदासवियोगेन च पण्डितानां प्रवासेन कृशोऽभूद्दिने दिने बहुलपक्षशशीव। ततोऽमात्यैर्मिलित्वा चिन्तितम्। बल्लालदेशे कालिदासो वसति। तस्मिन्नागते राजा सुखी भविष्यति' इति। एवं विचार्यामात्यैः पत्रे किमपि लिखित्वा तत्पत्रं चैकस्यामात्यस्य हस्ते दत्वा प्रेषितम्। स कालक्रमेण कालिदासमासाद्य 'राज्ञोऽमात्यैः प्रेषितोऽस्मि' इति नत्वा तत्पत्रं दत्तवान्। ततस्तत्कालिदासो वाचयति—

न भवति भवति च
नचिरं भवति चिरं चेत्फले विसंवादी।
कोपः सत्पुरुषाणां
तुल्यः स्नेहेन नीचानाम्॥ २८५॥

सहकारे चिरं स्थित्वा
सलीलं बालकोकिल।
तं हित्वाद्यान्यवृक्षेषु
विचरन्न विलज्जसे॥ २८६॥

कलकण्ठ यथा शोभा
सहकारे भवद्गिरः।
खदिरे वा पलाशे वा
किं तथा स्याद्विचारय॥ २८७॥

12. KĀLIDĀSA AT THE PEAK OF GLORY

Thus, Māgha having gone to his heavenly abode the king became grief-stricken in the absence of Kālidāsa in particular and the departure of all the scholars too. He started getting worn out and declining day after day like the moon in the dark fortnight. Thereupon, all the ministers met together and pondered over the matter. "Kālidāsa is living in the land of King Ballāla. The king will become relieved if he comes back," they thought. Having come to such a conclusion they wrote some thing in a letter which was despatched through one of the ministers by hand. In due course he reached Kālidāsa and told him, "I have been sent by the king's ministers." With these words he bowed down and handed over the letter. Kālidāsa then read it as follows.

Anger in one of noble character
Is like the friendship of the wicked ones.
It doesn't exist, if it does, not for long,
And, if it lasts, it is not effective. (285)

Having stayed on the mango tree,
Sporting about for a long while,
Are you not ashamed to resort
To other trees, O young cuckoo? (286)

O sweet-throated bird! What sweetness thy notes
Were carrying, while staying on the maṅgo trees,
Will it ever have the same sweetness, while living
On khadira or palāsa? do thou ponder! (287)

इति । ततः कालिदासः प्रभाते तं भूपालमापृच्छ्य मालवदेशमागत्य राज्ञः क्रीडोद्याने तस्थौ । ततो राजा च तत्रागतं ज्ञात्वा स्वयं गत्वा महता परिवारेण तमानीय सम्मानितवान् । ततः क्रमेण विद्वन्मण्डले च समायाते सा भोजपरिषत् प्रागिव रेजे ।

ततः सिंहासनमलङ्कुर्वाणं भोजं द्वारपाल आगत्य प्रणम्याह—देव ! कोऽपि विद्वाञ्जालन्धरदेशादागत्य द्वार्यास्ते इति । राजा—प्रवेशय इत्याह । स च विद्वानागत्य सभायां तथाविधं राजानं जगन्मान्यान्कालिदासादीन्कविपुङ्गवान्वीक्ष्य बद्धजिह्व इवाजायत । सभायां किमपि तस्य मुखान्न निःसरति । तदा राज्ञोक्तम्—विद्वन् ! किमपि पठ इति । स आह—

आरनालगलदाहशङ्कया
मन्मुखादपगता सरस्वती ।
तेन वैरिकमलाकचग्रह-
व्यग्रहस्त न कवित्वमस्ति मे ।। २८८ ।।

राजा तस्मै महिषीशतं ददौ ।

Next morning, Kālidāsa took leave of the king and, after reaching the kingdom of Mālava he took his stand in the king's pleasure garden. On realising that Kālidāsa had come back, the king himself went to meet the poet, carrying with him a large retinue and, after bringing him in, bestowed all honours on him. Then, gradually, as the host of scholars too returned, the Bhoja assembly regained its earlier glory.

Once, the door-keeper approached Bhoja who was adorning the throne and after bowing down to him made this announcement— "Your Majesty! There waits at the gate a certain scholar who has arrived from the Jalandhara kingdom." The king said, "Usher him in" When that scholar made his entry, on seeing the monarch thus seated and getting a view of the great assembly of poets like Kālidāsa and such others, greatly honoured in the whole world, he became dumb-founded. In the assembly, no word was coming out of his mouth. The king then asked him— "O scholar you should recite something". And he said—

Being scared of her throat getting burned by the sour rice-gruel,
Sarasvatī has fled away from my mouth, O monarch!
Whose hands are always busy pulling at the tress of hair
Of the foemen; there is no more of poetry in me.
(288)

The king gave him a hundred buffaloes.

अन्यदा राजा कौतुकाकुलस्सीतां प्राह—देवि ! सुरतं पठ इति । सीता प्राह—

सुरताय नमस्तस्मै
जगदानन्दहेतवे ।
आनुषङ्गिः फलं यस्य
भोजराज भवादृशाम् ॥ २८९ ॥

ततस्तुष्टो राजा तस्यै हारं ददौ ।

ततो राजा चामरग्राहिणीं वेश्यामवलोक्य कालिदासं प्राह—सुकवे ! वेश्यामेनां वर्णयेति । तामवलोक्य कालिदासः प्राह—

कचभारात्कुचभारः
कुचभाराद्भीतिमेति कचभारः ।
कचकुचभाराज्जघनं
कोऽयं चन्द्रानने चमत्कारः ॥ २९० ॥

भोजस्तुष्टः सन् स्वयमपि पठति ।

वदनात्पदयुगलीयं
वचनादधरश्च दन्तपङ्क्तिश्च ।
कचतः कुचयुगलीयं
लोचनयुगलं च मध्यतस्त्रसति ॥ २९१ ॥

Once, the king who was obsessed with curiousity asked Sīta "O lady! Do recite something about amorous sports!" And she recited—

My obeisance to that love sport,
Source of great delight to the world
O King Bhoja! persons like you,
Are the natural fruit whereof. (289)

Much delighted, the king presented a necklace to her.

Later, once, looking at one of the courtesans who was carrying the cāmara, the king asked Kālidāsa— "O great poet! Do kindly describe this courtesan." Glancing at her, Kālidāsa recited—

What wonder is this, O moon-faced lady!
Thy heavy breast fears the weight of thy hairs
Thy tress of hair fears the weight of thy breast
And thy hips the weight of the breast and hair.
(290)

Greatly pleased the king himself recited the following—

Thy two feet fear thy face; thy lips
And the row of teeth fear thy voice.
Thy two breasts in fear of thy hair
And thy two eyes do fear thy waist. (291)

अन्यदा भोजो राजा धारानगरे एकाकी विचरन्कस्यचिद्विप्रवरस्य गृहं गत्वा तत्र काञ्चन पतिव्रतां स्वाङ्के शयानं भर्तारमुद्वहन्तीमपश्यत्। ततस्तस्याः शिशुः सुप्तोत्थितो ज्वालायाः समीपमगच्छत्। इयं च पतिधर्मपरायणा स्वपतिं नोत्थापयामास। ततः शिशुं च वह्नौ पतन्तं नागृह्णात्। राजा चाश्चर्यमालोक्यातिष्ठत्। ततः सा पतिधर्मपरायणा वैश्वानरं प्रार्थयत्—'यज्ञेश्वर! त्वं सर्वकर्मसाक्षी सर्वधर्माञ्जानासि। मां पतिधर्मपराधीनां शिशुमगृह्णन्तीं च जानासि। ततो मदीयशिशुमनुगृह्य त्वं मा दह' इति।

ततः शिशुर्यज्ञेश्वरं प्रविश्य तं च हस्तेन गृहीत्वार्धघटिकापर्यन्तं तत्रैवातिष्ठत्। नारोदीत्प्रसन्नमुखश्च शिशुः। सा च ध्यानारूढातिष्ठत्। ततः समुत्थिते भर्तरि सा झटिति शिशुं जग्राह। तं च परधर्ममालोक्य विस्मयाविष्टो नृपतिराह—

'अहो! मम समं भाग्यं कस्यास्ति, यदीदृश्यः पुण्यस्त्रियोऽपि मन्नगरे वसन्ति' इति।

ततः प्रातः सभायामागत्य सिंहासन उपविष्टो राजा कालिदासं प्राह— सुकवे! महाश्चर्यं मया पूर्वेद्यू रात्रौ दृष्टमस्ति' इत्युक्त्वा राजा पठति—

On another occasion King Bhoja was having a round of the city of Dhāra, all by himself, when he came across the house of a brāhmaṇa wherein he saw a chaste lady, fully devoted to her husband, who had placed in her lap the head of her husband, fast asleep. The child who was sleeping suddenly woke up and started walking towards the burning flame. That lady who was fully devoted to her husband did not, still, wake him up nor did she catch hold of the child who was about to fall into the flame. The king became wonderstruck and stood still. Then, that chaste lady thus prayed to the god of fire— "O lord of all sacrifices! You are witness to all that happens and you are also fully conversant with dharma. You know that, devoted as I am to my husband, I am not obstructing my child. Therefore, you bestow your blessings on my child and burn me (not my child)".

Then it was noticed that the child had entered the flames of fire, the protector of the yajnas, and, holding the flame by the hand he remained there for half an hour. The child did not cry and his face was looking bright all the time. She was in deep meditation. After a while, when the husband woke up she quickly caught hold of the child. The king who had been a witness to this exhibition of the great dharma was wonderstruck and remarked—

"What wonder! Who indeed could equal me in luck when women of such piety and devotion are living within my city!"

Thereafter, in the morning, as the king was seated on the throne, he told Kalidasa— "O great poet! Yesterday night I witnessed a great wonder." and with those words the king recited—

हुताशनश्चन्दनपङ्कशीतलः — इति । कालिदासस्ततश्चरण-त्रयं झटिति पठति—

सुतं पतन्तं प्रसमीक्ष्य पावके
न बोधयामास पतिं पतिव्रता ।
तदाऽभवत्तत्पतिभक्तिगौरवा-
द्धुताशनश्चन्दनपङ्कशीतलः ॥ २९२ ॥

राजा च स्वाभिप्रायमालोक्य विस्मितस्तमालिङ्ग्य पादयोः पतति स्म ।

एकदा ग्रीष्मकाले राजान्तःपुरे विचरन् धर्मतापतप्त आलिङ्गनादिकमकुर्वस्ताभिः सह सरससंलापाद्युपचारमनुभूय तत्रैव सुप्तः । ततः प्रातरूत्थाय राजा सभां प्रविष्टः कुतूहलात्पठति—

मरुदागमवार्त्तयापि शून्ये
समये जाग्रति संप्रवृद्ध एव ।

भवभूतिराह—

उरगी शिशवे बुभुक्षवे स्वा-
मदिशत्फूत्कृतिमाननानिलेन ॥ २९३ ॥

राजा प्राह—भवभूते ! लोकोक्तिस्सम्यगुक्तेति । ततोऽपाङ्गेन राजा कालिदासं पश्यति ।

The burning flame turned cool like sandal paste.

Immediately, Kālidāsa recited the three lines.

Seeing her son falling into the flame,
The chaste woman didn't still rouse her husband.
Oh! How great her devotion to her lord!
The burning flame turned cool like sandal paste. (292)

The king became amazed at the realisation that his idea had been correctly expressed and prostrated himself at his feet.

Then, it happened once, during the summer season the king was moving about in the inner female apartments. Tormented as he was, by the heat of the sun, he did not feel like embrcing or entering into amorous sports. Indulging in pleasant talks and such entertainments he fell asleep there itself. Having got up in the morning, the king went to the assembly hall, and, in an amused tone recited the follwing—

Without even the semblance of the breeze,
As hours rolled on and the dawn broke out,

Thereupon, Bhavabhuti added—

The female serpent fed her hungry babe
Hissing and imparting her own mouth's breath. (293)

The king remarked, O Bhavabhūti! You have correctly brought out the popular saying. Thereafter, with a side-glance he viewed Kālidāsa.

ततस्स आह—

अबलासु विलासिनोऽन्वभूव-
न्नयनैरेव नवोपगूहनानि ॥ २९४ ॥

तदा राजा स्वाभिप्रायं ज्ञात्वा तुष्टः। कालिदासं विशेषेण सम्मानितवान्।

अन्यदा मृगयापरवशो राजात्यन्तमार्तः कस्यचित्सरोवरस्य तीरे निबिडच्छायस्य जम्बूवृक्षस्य मूलमुपाविशत्। तत्र शयाने राज्ञि जम्बोरुपरि बहुभिः कपिभिः जम्बूफलानि सर्वाण्यपि चालितानि। तानि सशब्दं पतितानि पश्यन् घटिकामात्रं स्थित्वा परिहृत्य श्रमः उत्थाय तुरङ्गमारुह्य गतः। ततस्सभायां राजा पूर्वानुभूतकपिचालितफलपतनरवमनुकुर्वन् समस्यामाह। 'गुलुगुग्गुलुगुग्गुलु' तत आह कालिदासः—

जम्बूफलानि पक्वानि
पतन्ति विमले जले।
कपिकम्पितशाखाभ्यो
गुलुगुग्गुलुगुग्गुलु ॥ २९५ ॥

राजा तुष्ट आह—सुकवे! अदृष्टमपि परहृदयं कथं जानासि साक्षाच्छारदासीति मुहुर्मुहुः पादयोः पतति स्म।

Then, he recited

Through their eyes alone the ardent lovers,
Could have embraces with the pretty maids (294)

The king became delighted when he noticed that his idea had been correctly represented and he bestowed special honours on Kālidāsa.

On another occasion, it happened that the king who had got extremely tired from the hunting expedition seated himself at the base of a jambu tree on the bank of a lake under the thick shade provided by the foliage of that tree. As the king was thus lying down and resting under the tree, a large number of monkeys climbed up that jambu tree and started shaking it. All the jambu fruits got violently shaken and fell into the water with a lot of noise. The king remained there watching this for a while and then, quite refreshed, he got up and left the place mounting his steed. Later, in the assembly, imitating the noise that had been heard by him when the fruits shaken by the monkeys fell into the water he recited— gulu, guggulu,guggulu. Straightaway Kālidāsa recited—

Fully ripe jambu fruits, fell down
Into the pure water, below,
The boughs shaken by the monkeys,
Gulu, guggulu, guggulu. (295)

The king was extremely pleased and asked Kālidāsa— "O great poet! How is it that even invisibly you are able to know the working of other's hearts. You are indeed the goddess Śāradā." With that, he prostrated himself repeatedly at the feet of the poet.

एकदा धारानगरे प्रच्छन्नवेषो विचरन् कस्यचिद्वृद्धब्राह्मणस्य गृहं राजा मध्याह्नसमये गच्छन् तत्र तिष्ठति स्म । तदा वृद्धविप्रो वैश्वदेवं कृत्वा काकबलिं गृह्णन् गृहान्निर्गत्य भूमौ जलशुद्धायां निक्षिप्य काकमाह्वयति स्म । तत्र हस्तविस्फालनेन हाहेतिशब्देन च काकाःसमायाताः । तत्र कश्चित्काकस्तारं रारटीति स्म । तच्छ्रुत्वा तत्पत्नी तरुणी भीतेव हस्तं निजोरसि निधाय अये मातरिति चक्रन्द । ततो ब्राह्मणः प्राह—प्रिये साधुशीले ! किमर्थं बिभेषीति । सा प्राह—नाथ ! मादृशीनां पतिव्रतास्त्रीणां क्रूरध्वनिश्रवणं न सह्यं । साधुशीले ! तथा भवेदेवमिति विप्र आह ।

ततो राजा तच्चरितं सर्वं दृष्ट्वा व्यचिन्तयत्— अहो इयं तरुणी दुःशीला नूनम् । यतो निर्व्याजं बिभेति स्वपातिव्रत्यं स्वयमेव कीर्तयति च । नूनमियं निर्भीता सती अत्यन्तं दारुणं कर्म रात्रौ करोत्येव । एवं निश्चित्य राजा तत्रैव रात्रावन्तर्हित एवातिष्ठत् । अथ निशीथे भर्तरि सुप्ते सा मांसपेटिकां वेश्याकरेण वाहयित्वा नर्मदातीरमगच्छत् । राजाप्यात्मानं गोपयित्वानुगच्छति स्म । ततः सा नर्मदां प्राप्य तत्र समागतानां ग्राहाणां मांसं दत्त्वा नदीं तीर्त्वा परतीरस्थेन शूलाग्रारोपितेन स्वमनोरमेण सह रमते स्म । तच्चरित्रं दृष्ट्वा राजा गृहं समागत्य प्रातःसभायां कालिदासमालोक्य प्राह । सुकवे ! शृणु—

On another occasion, the king was strolling in disguise in the city of Dhāra when, at the mid-day hour he reached the residence of an old brāhmaṇa and waited there. Then, the old brāhmaṇa who had offered oblations to the manes came out of the house carrying the *bali* meant for the gods in his hand and depositing it on the ground that had been cleansed with water, started summoning the crows. There, with the clapping of his palms and calling out 'Ha, ha!' A number of crows arrived. One of the crows was crowing very loud. On hearing that his youthful wife appeared to be frightened and, placing her hands on her chest, she started lamenting loud "O my mother!" Then the brāhmaṇa asked her— "O my dear! Why are you afraid?" She replied— " Dear lord! Women like me who are chaste and devoted to their husbands can never endure such harsh din." The brāhmaṇa replied— "That is true indeed, O dear one of virtuous conduct!"

On seeing her conduct, the king started pondering over it— "This young woman must undoubtedly be one of vicious character. That is why she is eulogising her own chastity. She must be indulging in most dreadful deeds in the night without any fear." With such thoughts in his mind, the king decided upon his course of action and stayed over there concealing himself. Then, in the night, when the husband was asleep, she went to the banks of the river Narmadā along with a harlot who was made to carry a basket of flesh for her. Carefully concealing himself, the king also followed her. On reaching the river Narmada she gave the raw flesh to all the crocodiles that had assembled and, thereafter, crossing the river, she reached the opposite bank where she had enjoyments with her lover who had been mounted on a spear (as a punishment). Witnessing all these incidents, the king returned to his own abode and spoke thus— "O great poet! Listen to this!

दिवा काकरुताद्भीता

ततः कालिदास आह—

रात्रौ तरति नर्मदाम्।

ततस्तुष्टो राजा पुनः प्राह—

तत्र सन्ति जले ग्राहाः

ततः कविराह—

मर्मज्ञा सैव सुन्दरी ॥ २९६ ॥

ततो राजा कालिदासस्य पादयोः पतति ।

एकदा धारानगरे विचरन् वेश्यावीथ्यां राजा कन्दुकलीलातत्परां तद्भ्रमणवेगेन पादयोः पतितावतंसां काञ्चन सुन्दरीं दृष्ट्वा सभायामाह- कन्दुकं वर्णयन्तु कवय इति । तदा भवभूतिराह—

विदितं ननु कन्दुक ते हृदयं ।
प्रमदाधरसङ्गमलुब्ध इव ।
वनिताकरतामरसाभिहतः ।
पतितः पतितः पुनरुत्पतसि ॥ २९७ ॥

Afraid of the crow's cawing in day time,

Then Kalidasa added—

At night crosses the Narmadā river,

Extremely pleased, the king continued—

Where the water abounds in crocodiles

Then the poet said—

The pretty woman, no doubt, knows the trick.
(296)

Forthwith the king fell at the feet of Kālidāsa.

On one occasion, the king was having a stroll in the city of Dhāra when, in the street of the harlots he observed a pretty woman who was engaged in playing with the ball which, hitting against her own ear made the flower adorning that ear fall down on her feet. In the assembly he, then said— "The poets should describe the ball." Bhavabhuti recited—

O ball! I'am able to divine your heart
It's out of greed for women's lower lips,
Struck down by the lotus hands of women,
Again and again you are bouncing up. (297)

ततो वररुचिः प्राह—

एकोऽपि त्रय इव भाति कन्दुकोऽयं
कान्तायाः करतलरागरक्तरक्तः ।
भूमौ तच्चरणनखांशुगौरगौरः
स्वस्थः सन्नयनमरीचिनीलनीलः ॥ २९८ ॥

ततः कालिदास आह—

पयोधराकारधरो हि कन्दुकः
करेण रोषादभिहन्यते मुहुः ।
इतीव नेत्राकृतिं भीतमुत्पलं
स्त्रियाः प्रसादाय पपात पादयोः ॥ २९९ ॥

तदा राजा तुष्टस्त्रयाणामक्षरलक्षं ददौ। विशेषेण च कालिदासमदृष्टावतंसकुसुमपतनबोद्धारं सम्मानितवान् ।

ततः कदाचिच्चित्रकर्मावलोकनतत्परो राजा चित्रलिखितं महाशेषं दृष्ट्वा सम्यग्लिखितमित्यवदत् । तदा कश्चिच्छिवशर्मा नाम कविः शेषमिषेण राजानं स्तौति ॥

अनेके फणिनःसन्ति
भेकभक्षणतत्पराः ।
एक एव हि शेषोऽयं
धरणीधरणक्षमः ॥ ३०० ॥

तदानीं राजा तदभिप्रायं ज्ञात्वा तस्मै लक्षं ददौ ।

Thereafter, it was Vararuci who spoke—

A single ball, appears like three separate balls
In the charming woman's red-rouged palm it is red,
On the ground gets the whitish hue of her white nail
And, in the sky, blue with bluish rays from her eyes. (298)

Then, Kālidāsa spoke—

The ball having the shape of women's buxom breasts,
Is repeatedly struck in anger by their hands.
Bearing semblance to their eyes, the lotus-flower
Fell flat at the women's feet to propitiate them. (299)

The king was greatly pleased and he gave a lac per letter to all the three. Kālidāsa who had correctly divined the fall of the ear adornment, without ever perceiving it was specially honoured.

Later, once, the king was having a look at some painting when, on observing the painting of the great serpent Śeṣa he mentioned that it had been nicely painted. Then a certain poet bearing the name of Śivaśarma eulogised the king in the guise of praising the serpent.

Innumerable are the snakes
All anxious for swallowing frogs.
But there is only one Śeṣa,
Can carry the load of the earth. (300)

Realising that his idea had been properly expressed, the king bestowed a lac on him.

कदाचिद्धेमन्तकाले समागते ज्वलन्तीं हसन्तीं संसेवयन् राजा कालिदासं प्राह । सुकवे ! हसन्तीं वर्णयेति । ततः सुकविराह—

कविमतिरिव बहुलोहा
सुघटितचक्रा प्रभातवेलेव ।
हरमूर्तिरिव हसन्ती
भाति विधूमानलोपेता ॥ ३०१ ॥

राजा अक्षरलक्षं ददौ ।

एकदा भोजराजोऽन्तर्गृहि भोगार्हास्तुल्यगुणाश्चतस्रो निजाङ्गना अपश्यत् । तासु च कुन्तलेश्वरपुत्र्यां पद्मावत्यामृतुस्नानम् अङ्गराजस्य पुत्र्यां चन्द्रमुख्यां क्रमप्राप्तिं कमलानाम्न्यां च द्यूतपणजयलब्धप्राप्तिम्, अग्रमहिष्यां च लीलादेव्या दूतीप्रेषणमुखेनाह्वानं च, एवं चतुरो गुणान् दृष्ट्वा तेषु गुणेषु न्यूनाधिकभावं राजाप्यचिन्तयत् । तत्र सर्वत्र दाक्षिण्यनिधि राजराजः श्रीभोजस्तुल्यभावेन द्वित्रिघटिकापर्यन्तं विचिन्त्य विशेषानवधारणेन निद्रां गतः । प्रातश्चोत्थाय कृताह्निकः सभामगात् । तत्र च सिंहासनमलंकुर्वाणः श्रीभोजः सकलविद्वत्कविमण्डलमण्डनं कालिदासमालोक्य-सुकवे ! इमां त्र्यक्षरोनतुरीयचरणां समस्यां श्रृणु, इत्युक्त्वा पठति—

Once, as the winter season approached, the king who was enjoying himself by resorting to the fire-place where a flame was burning, asked Kālidāsa— "O great poet! Will you kindly describe the fire-place?" And the great poet recited—

Made of many iron grates, like a poet's mind
With well-cast wheels it has a semblance of the dawn.
With smokeless fire this fire-place seems to resemble
Śiva with Umā, the fire and the crescent moon.
(301)

The king bestowed on him a lac per letter.

On one occasion, as King Bhoja entered his inner apartments he saw his four wives, all of them of equal merit and all equally worthy of sexual enjoyment. Among them, was the daughter of the ruler of Kuntala, Padmāvati by name who had just taken her bath after her monthly period. The daughter of the Aṅga king Candramukhi, by name, was there whose was the proper turn. The one named Kamalā had won the stake in the game of dice. The chief queen Līlādevī had invited the king through a female messenger. Each one of the four having some merit in her favour, the king started pondering over the relative claims. The lord of all kings, the great king Bhoja who was the treasure house of magnanimity applied his mind with equal consideration to all of them for two or three hours and, unable to come to any conclusion, he fell asleep. Having got up in the morning and finished his routines, he then proceeded to the assembly. After adorning the throne by seating himself on it, the glorious king Bhoja glanced at Kālidāsa, the real adornment to the assembly of all the learned poets and then spoke— "O great poet! Please listen to this fourth line lacking in three letters! With that he recited—

अप्रतिपत्तिमूढमनसा द्वित्राः स्थिता नाडिकाः ।। इति ।

पठित्वा राजा कालिदासमाह—सुकवे ! एतत्समस्यापूरणं कुरु- इति । ततः कालिदासस्तस्य हृदयं करतलामलकवत् प्रपश्यं त्र्यक्षराधिकचरणत्रयविशिष्टां तां समस्यां पठति—देव !

स्नाता तिष्ठति कुन्तलेश्वरसुता वारोऽङ्गराजस्वसु-
र्द्यूते रात्रिरियं जिता कमलया देवी प्रसाद्याधुना ।
इत्यन्तःपुरसुन्दरीजनगुणे न्यूनाधिकं ध्यायता
देवेनाप्रतिपत्तिमूढमनसा द्वित्राः स्थिता नाडिकाः ।। ३०२ ।।

तदा राजा स्वहृदयमेव ज्ञातवतः कालिदासस्य पादयोः पतति स्म । कविमण्डलं च चमत्कृतमजायत ।

एकदा राजा धारानगरे विचरन् क्वचित् पूर्णकुम्भं धृत्वा समायान्तीं पूर्णचन्द्राननां काञ्चिद्दृष्ट्वा तत्कुम्भजले शब्दं च कञ्चन श्रुत्वा नूनमेवमेव तस्याः कण्ठग्रहेऽयं घटो रतिकूजितमिव कूजतीति मन्यमानः सभायां कालिदासं प्राह—

Stayed for two or three nadikas, his mind
undecided.

Having recited this line the king asked Kālidāsa—"O great poet ! You should add the missing lines and complete the verse. Then, Kālidāsa who could clearly see whatever was in the heart of the king as he could see an *amla* berry placed in his own palm completed the whole verse including the three lines and the three missing syllables of the fourth line.

Her bath completed the princess of Kuntala
stands here,
It is the turn of Aṅga's sister, Kamalā has won
The game of dice, the chief queen too should be
propitiated.
Pondering over the strength and weaknesses of
the cases
Of the pretty women of the harem, the generous
lord
Stayed for two or three nādikas, his mind
undecided. (302)

Then the king who realised that Kālidāsa had been able to divine his mind fell at his feet. The whole assembly of poets became wonder-struck.

Once it happened, as the king was having a stroll in the city of Dhāra, he beheld a lady whose pretty face resembled the full moon, carrying a jar full of water under her arms. The king who felt that the peculiar noise made by the water in the jar that came into his ears resembled the din made during an amorous sport told Kalidasa in the assembly—

कूजितं रतिकूजितम् — इति ॥

कविराह—

विदग्धे सुमुखे रक्ते
नितम्बोपरि संस्थिते ।
कामिन्याश्लिष्टसुगले
कूजितं रतिकूजितम् ॥ ३०३ ॥

एकदा नर्मदायां महाह्रदे जालकैरेकः शिलाखण्ड ईषद् भ्रंशिताक्षरः कश्चिद्दृष्टः तैश्च परिचिन्तितम्—इदमत्र लिखितमिव किञ्चिद्भाति । नूनमिदं राजनिकटं नेयम् इति बुद्ध्या भोजसदसि समानीतम् । तदाकर्ण्य भोजः प्राह—पूर्वं भगवता हनूमता श्रीमद्रामायणं कृतम् । तदत्र ह्रदे प्रक्षेपितमिति । ततः किमिदं लिखितमित्यवश्यं विचार्यमिति लिपिज्ञानं कार्यम् । जतुपरीक्षयाक्षराणि परिज्ञाय पठति । तत्र चरणद्वयमानुपूर्व्यां-ल्लब्धम्—

अयि खलु विषमः पुराकृतानां
भवति हि जन्तुषु कर्मणां विपाकः ।

The sweet cooing coming from sexual act.

The poet said— (With a double meaning)

As the pretty lady held on her side,
The well-baked red jar, her arms 'round the neck,
The sound produced by the jar resembled
The sweet cooing rising from sexual act. (303)

As the gallant and handsome lover stayed
Over the hips of the beloved one,
The lady clasping at his charming neck,
Cooing of the sexual act was charming. (303)

The king who was greatly pleased bestowed on him one lac per letter and bowed down to him.

It happened once, in the depths of the river Narmada, some fishermen discovered a piece of granite stone on which there were some writings with a few letters damaged and they started pondering over it— "It looks like some inscriptions on this. We should certainly take it to the king". With such thoughts in their mind they carried it into the assembly hall of King Bhoja. On hearing about it, Bhoja said— "Long ago, the blessed one Hanumān had composed the glorious episode of Rāma and deposited it in the depths of the river. Therefore, it is necessary that we should find out whatever is written on this." With such thoughts in his mind, he had the lac impression of the letters taken and the writings deciphered. Then, he started reading. The two lines that came as the second half read as follows—

Indeed, for deeds committed in their previous lives,
Living beings have to reap unwelcome results.

ततो भोजः प्राह—'एतस्य पूर्वार्द्धं कथ्यताम्' इति। तदा भवभूतिराह—

क्व नु कुलमकलङ्कमायताक्ष्याः
क्व नु रजनीचरसङ्गमापवादः।
अयि खलु विषमः पुराकृतानां
भवति हि जन्तुषु कर्मणां विपाकः॥ ३०४॥

ततो भोजस्तत्र ध्वनिदोषं मन्वानस्तदेव पूर्वार्धमन्यथा पठति स्म—

क्व जनकतनया क्व रामजाया
क्व च दशकन्धरमन्दिरे निवासः।
अयि खलु विषमः पुराकृतानां
भवति हि जन्तुषु कर्मणां विपाकः॥ ३०५॥

ततो भोजः कालिदासं प्राह—सुकवे! त्वमपि कविहृदयं पठ' इति।

स आह—

शिवशिरसि शिरांसि यानि रेजुः
शिव शिव तानि लुठन्ति गृध्रपादे।
अयि खलु विषमः पुराकृतानां
भवति हि जन्तुषु कर्मणां विपाकः॥ ३०६॥

Then Bhoja said— "Some one should recite the previous half of this verse." Then Bhavabhūti recited—

Where is the spotless clan of the large-eyed woman
And where the scandal, the affair of Rāvaṇa?
Indeed for deeds committed in their previous lives,
Living beings have to reap unwelcome results.
(304)

Bhoja then discovered some defect in the implied sense of the first half thus and he recited and read the lines with some alterations.

Where's Janaka's daughter and where is Rāma's wife?
And where is the sojourn in Rāvaṇa's abode?
Indeed for deeds committed in their previous lives,
Living beings have to reap unwelcome results.
(305)

Thereafter, Bhoja addressed Kālidāsa— O great poet! You should also compose what was in the poet's mind."

Then Kālidāsa spoke—

These heads that shone over Śiva's forehead one day,
Are now rolling, O god! at the feet of vultures.
Indeed for deeds committed in their previous lives.
Living beings have to reap unwelcome results.
(306)

ततस्तस्य शिलाखण्डस्य पूर्वपुटे जतुशोधनेन कालिदासपठितं । तमेव दृष्ट्वा भृशं तुतोष ।

कदाचिद्भोजेन विलासार्थं नूतनगृहान्तरं निर्मितम् । तत्र गृहान्तरे गृहप्रवेशात्पूर्वमेकः कश्चिद् ब्रह्मराक्षसः प्रविष्टः । स च रात्रौ तत्र ये वसन्ति तान्भक्षयति । ततो मान्त्रिकान्समाहूय तदुच्चाटनाय राजा यतते स्म । स चागच्छन् मान्त्रिकानेव भक्षयति । किं च स्वयं कवित्वादिकं पूर्वाभ्यस्तमेव पठंस्तिष्ठति । एवं स्थिते तत्रैव रक्षसि राजा 'कथमस्य निर्वृत्तिः' इति व्यचिन्तयत् । तदा कालिदासः प्राह—देव ! नूनमयं राक्षसः सकलशास्त्रप्रवीणः सुकविश्च भाति । अतस्तमेव तोषयित्वा कार्यं साधयामि । मान्त्रिकास्तिष्ठन्तु । मम मन्त्रं पश्य इत्युक्त्वा स्वयं तत्र रात्रौ गत्वा शेते स्म । प्रथमयामे ब्रह्मराक्षसः समागतः । स चापूर्वं पुरुषं दृष्ट्वा प्रतियाममेकैकां समस्यां पाणिनिसूत्रमेव पठति । येनोत्तरं तद्हृदयगतं नोक्तम् 'अयं न ब्राह्मणः, अतो हन्तव्यः' इति निश्चित्य हन्ति । तदानीमपि पूर्ववदयमपूर्वः पुरुषः । अतो मया समस्या पठनीया । न चेद् वक्ति सदृशमुत्तरं तस्यास्तदा हन्तव्य इति बुद्ध्या पठति—

सर्वस्य द्वे—इति

तदा कालिदासः प्राह—**सुमति कुमती सम्पदापत्तिहेतू**— इति ।

Afterwards, when the letters of the first half came out through impressions made on lac, the king was extremely pleased to note that whatever had been recited by Kālidāsa had come in there.

Once, for his enjoyment, a new palace was constructed by the king. Before making his entry into the residence a Brahmarākṣasa got into it. Anyone living in the house was being killed by him in the night. The king brought in some māntrikas and was trying to get him ejected. He started eating the māntrikas themselves as they came in. Not only that, he even used to recite verses which he had learned previously. As the Rākṣasa thus established himself, the king was at a loss about what to do. Then, Kālidāsa told him— "Your Majesty! It would appear that this Rākṣasa is well-read in all the śāstras and a good poet also. Therefore, we shall realise our objective by propitiating him. Enough of these māntrikas. You should now see my magic." After having thus spoken to the king, he himself went and slept in that house. Then, in the very first night, the Brahmarākṣasa came in. Earlier, whenever he saw a human being, he used to recite one sūtra of Pāṇini during each yāma of the night. From the inability of the person to give a satisfactory answer he would conclude that he was not a brāhmaṇa and kill him. On that occasion also, he thought, as on previous occasions, "this man is a stranger and I should recite one sūtra to him; if he does not give the appropriate reply he is to be killed, "with such a resolve in his mind he recited the following—

For all, the two,

Then Kālidāsa said—

Good and bad counsels bring in weal or woe.

ततः स गतः। पुनरपि द्वितीययामे समागत्य पठति—

वृद्धो यूना। इति।

तदा कविराह—

सह परिचयात्त्यज्यते कामिनीभिः। इति।

तृतीययामे स राक्षसः पुनः समागत्य पठति—

एको गोत्रे। इति।

ततः कविराह—

प्रभवति पुमान्यः कुटुम्बं बिभर्ति। इति।

ततश्चतुर्थयाम आगत्य स राक्षसः पठति—

स्त्री पुंवच्च

ततः कविराह—

प्रभवति यदा तद्धि गेहं विनष्टम्॥ ३०७॥ इति।

ततः स राक्षसो यामचतुष्टयेऽपि स्वाभिप्रायमेव ज्ञात्वा तुष्टः प्रभातसमये समागत्य तमाश्लिष्य प्राह-सुमते ! तुष्टोऽस्मि। किं तवाभीष्टम्।

Then he went away. Again, he made his appearance in the second yāma of the night and recited—

Aged one, with youth—

Then the poet said—

associated, is given up by women.

In the third yāma the Rākṣasa came once again and recited—

He (one) alone in the clan—

Then the poet said—

stands as the man who supports the family.

Afterwards, during the fourth yāma the Rākṣasa came and said—

Where female takes the male role,

Then the poet said—

The family is ruined. (307)

When the Rākṣasa realised that even in the fourth yāma the poet had divined his mind, he became very pleased and, in the morning holding him in an embrace, the Rākṣasa asked— "O you, one of virtuous mind! I am well pleased. What is your craving?"

कालिदासः प्राह—भगवन् ! एतद् गृहं विहायान्यत्र गन्तव्यम् इति । सोऽपि तथा इति गतः । अनन्तरं तुष्टो भोजः कविं बहु मानितवान् ।

एकदा सिंहासनमलङ्कुर्वाणे श्रीभोजे सकलभूपालशिरोमणौ द्वारपाल आगत्य प्राह—

देव ! दक्षिणदेशात्कोऽपि मल्लिनाथनामा कविः कौपीनावशेषो द्वारि वर्तते । राजा प्रवेशय इत्याह । ततः कविरागत्य स्वस्ति इत्युक्त्वा तदाज्ञया चोपविष्टः पठति—

नागो भाति मदेन खं जलधरैः पूर्णेन्दुना शर्वरी
शीलेन प्रमदा जवेन तुरगो नित्योत्सवैर्मन्दिरम् ।
वाणी व्याकरणेन हंसमिथुनैर्नद्यः सभा पण्डितैः
सत्पुत्रेण कुलं त्वया वसुमती लोकत्रयं भानुना ।। ३०८ ।।

ततो राजा प्राह—विद्वन् ! तवोद्देश्यं किमिति । ततः कविराह—

Kālidāsa replied— "Revered sir! You should vacate this place and proceed somewhere else." Agreeing to what he said the Rākṣasa departed. Afterwards, Bhoja who was delighted bestowed many honours on Kālidāsa.

Once, as the glorious king, Bhoja, the crest-jewel of all monarchs was seated on his throne the door-keeper made his entry and said—

"O, Lord! A poet bearing the name of Mallinātha has come from the southern region, clad only in a loin-cloth and is waiting at the gate." The king ordered that he may be ushered in. Then the poet made his entry and, having taken his seat after bestowing his benediction he recited—

A tusker shines bright in rut, the sky when clouds are present
Night through the full-moon, a woman through her chaste character
A horse through speed, the temple through daily festivities
Speech through appropriate expressions, rivers through swans's couples
An assembly through scholars and households through virtuous sons
This earthly world by thee as all the three worlds do by the sun. (308)

The king then questioned him— "O learned one! What is your objective?" The poet replied—

अम्बा कुप्यति न मया
न स्नुषया सापि नाम्बया न मया।
अहमपि न तया न तया
वद राजन्कस्य दोषोऽयम्॥ ३०९॥

राजा च दारिद्र्यदोषं ज्ञात्वा कविं पूर्णमनोरथं चक्रे।

एकदा द्वारपाल आगत्य राजानं प्राह—देव! कविशेखरो नाम महाकविर्द्वारि वर्तते।

राजा—प्रवेशय इत्याह। ततः कविरागत्य 'स्वस्ति' इत्युक्त्वा पठति—

राजन्दौवारिकादेव
प्राप्तवानस्मि वारणम्।
मदवारणमिच्छामि
त्वत्तोऽहं जगतीपते॥ ३१०॥

तदा प्राङ्मुखस्तिष्ठन्तुष्टस्तं प्राग्देशं सर्वं कवये दत्तं मत्वा दक्षिणाभिमुखोऽभूत्। ततः कविश्चिन्तयति—किमिदम्! राजा मुखं परावृत्य मां न पश्यतीति। ततो दक्षिणदेशे समागत्याभिमुखः कविः पठति—

अपूर्वेयं धनुर्विद्या
भवता शिक्षिता कथम्।
मार्गणौघः समायाति
गुणो याति दिगन्तरम्॥ ३११॥

Mother is angry, not with me or the daughter-in-law,
She too is angry, but not with my mother nor with me.
I too am angry, not with her nor with the other one,
Do thou tell me, O monarch, by whose fault this could have been. (309)

The king realised that poverty was the one who was at fault and he gave full satisfaction to the poet.

On one occasion, the door-keeper made his entry and told the king— "Your Majesty! A great poet known by the name of Kavīśvara is waiting at the gate."

"Usher him in," said the king. Then the poet made his entry and after bestowing his benediction he recited—

O monarch! From the gate-keeper himself
I have received a refusal, a Vāraṇa
I should now get an elephant in rut
A Vāraṇa from you, Lord of the world! (310)

[Vāraṇa means obstruction and also an elephant.]

The king who was standing with his face turned towards the east thought of giving the whole of the eastern region to the poet and then stood with his face turned towards the south. Then the poet started wondering, "Is it possible the king, having turned his face away, is not seeing me?" Then, stepping into the southern direction and facing the king the poet recited—

Strange indeed is this science of archery of yours! Where have you studied it from? In this case the cluster of arrows (or beggars) are all coming to you while the bow-string (Guṇa) and renown (Guṇaḥ) also go into the air (or your renown spreads everywhere). (311)

ततो राजा दक्षिणदेशमपि मनसा कवये दत्त्वा स्वयं प्रत्यङ्मुखोऽभूत्। कविस्तत्रागत्य प्राह—

सर्वज्ञ इति लोकोऽयं
भवन्तं भाषते मृषा।
पदमेकं न जानासि
वक्तुं नास्तीति याचके॥ ३१२॥

ततो राजा तमपि देशं कवेर्दत्तं मत्त्वोदङ्मुखोऽभूत्। कविस्तत्राप्यागत्य प्राह—

सर्वदा सर्वदोऽसीति
मिथ्या त्वं कथ्यसे बुधैः।
नारयो लेभिरे पृष्ठं
न वक्षः परयोषितः॥ ३१३॥

ततो राजा सर्वां भूमिं कविदत्तां मत्त्वोत्तिष्ठति स्म। कविश्च तदभिप्रायमज्ञात्वा पुनराह—

राजन्कनकधाराभि
स्त्वयि सर्वत्र वर्षति।
अभाग्यच्छत्रसंच्छन्ने
मयि नायान्ति बिन्दवः॥ ३१४॥

Thereupon, the king took a decision in his mind to bestow the southern region also to the poet and, turned towards the west. The poet came over there and said—

A false statement being made about you,
That you are the one who knows everything
There is one word of which you know nothing
To say 'No' to the one who comes begging. (312)

Now, the king having made up his mind to give him that land also turned his face towards the north. The poet came there also and said—

It's a false thing wise men speak about you
That you bestow all things always to all.
Your foes do not ever get your back side
Nor do other's wives ever get your chest. (313)

Thereafter, with the idea in his mind that he had given up all his land, the king got up. Unaware of what was in his mind, the poet said once again—

O monarch! You have been sending showers
Of gold in shining torrents everywhere,
Covered as I am by the umbrella,
Of misfortune, even drops don't reach me. (314)

तदा राजा चान्तः पुरं गत्वा लीलादेवीं प्राह—देवि ! सर्वं राज्यं कवये दत्तम् । ततस्तपोवनं मया सहागच्छ इति । अस्मिन्नवसरे विद्वान्द्वारि निर्गतः । बुद्धिसागरेण वृद्धामात्येन पृष्टः—विद्वन् ! राज्ञा किं दत्तम् इति । स आह—न किमपि इति । तदामात्यः प्राह—तत्रोक्तं श्लोकं पठ । ततः कविः श्लोकचतुष्टयं पठति । अमात्यस्ततः प्राह—सुकवे ! तव कोटिद्रव्यं दीयते । परं राज्ञा यदत्र तव दत्तं भवति तत्पुनर्विक्रीयताम् इति । कविस्तथा करोति ।

ततः कोटिद्रव्यं दत्त्वा कविं प्रेषयित्वामात्यो राजनिकटमागत्य तिष्ठति स्म । तदा राजा च तमाह—बुद्धिसागर ! राज्यमिदं सर्वं दत्तं कवये । पत्नीभिः सह तपोवनं गच्छामि । तत्र तपोवने तवापेक्षा यदि मया सहागच्छ इति । ततोऽमात्यः प्राह—देव ! तेन कविना कोटिद्रव्यमूल्येन राज्यमिदं विक्रीतम् । कोटिद्रव्यं च विदुषे दत्तम् । अतो राज्यं भवदीयमेव । भुङ्क्ष्व' इति । राजा च बुद्धिसागरं विशेषेण सम्मानितवान् ।

The king then went to his inner apartment and spoke to Queen Līlādevi— "O queen! I have bestowed the whole of my kingdom on a poet. Therefore we should now proceed to the penance groves." At this juncture, the aged minister, Buddhisāgara questioned the scholar who was coming out of the gate. "O great scholar! What was given to you by the king?" He replied— "Nothing at all" Then the minster asked him— "Please recite the verses you read out to the king." The poet recited all the four verses. Then the minister said— "O great poet! I shall give you a crore, if you will sell to me whatever will be given to you by the king." The poet readily agreed to it.

After that, bestowing a crore on the poet, the minister proceeded towards the king and took his stand by his side. The king then told him— "O Buddhisāgara! Having bestowed this land on the poet I am now proceeding to the penance groves along with my wife. If you have any interest in the penance groves you may come with me." Then the minister told him— "Your Majesty! That poet has sold away the kingdom for the wealth of one crore. A crore has been given to that scholar and the kingdom is now your own which you may continue enjoying." The king then bestowed special honours on Buddhisāgara.

अन्यदा राजा मृगयारसेनाटवीमटंल्ललाटंतपे तपने द्यूनदेहः पिपासापर्याकुलस्तुरङ्गमारुह्योदकार्थी निकटतटभुवमटंस्तदलब्ध्वा परिश्रान्तः कस्यचिन्महातरोरधस्तादुपविष्टः। तत्र काचिद्गोपकन्या सुकुमारमनोज्ञसर्वाङ्गी यदृच्छया धारानगरं प्रति तक्रं विक्रेतुकामा तक्रभाण्डं चोद्वहन्ती समागच्छति। तामागच्छन्तीं दृष्ट्वा राजा पिपासावशादेतद्भाण्डस्थं पेयं चेत्पिबामीति बुद्ध्यापृच्छत्—तरुणि ! किमावहसि' इति। सा च तन्मुखश्रिया भोजं मत्वा तत्पिपासा च ज्ञात्वा तन्मुखावलोकनवशाच्छन्दोरूपेणाह—

हिमकुन्दशशिप्रभशङ्खनिभं
परिपक्वकपित्थसुगन्धरसम्।
युवतीकरपल्लवनिर्मथितं
पिब हे नृपराज रुजापहरम्॥ ३१५॥ इति।

राजा तच्च तक्रं पीत्वा तुष्टस्तां प्राह—सुभ्रुः ! किं तवाभीष्टमिति। सा च किञ्चिदाविष्कृतयौवना मदपरवशमोहाकुलनयना प्राह—देव ! मां कन्यामेवावेहि। सा पुनराह—

On another occasion, while the king was entertaining himself in the sport of hunting, the sun reaching the zenith and burning fiercely, the king's forehead was also burning hot. Overcome by thirst, and in great distress, he mounted the horse and started moving about in search of water and, not getting any in the whole vicinity, he became tired and seated himself beneath a big tree. There, then approached him a milk-maid of tender and charming features who had come over by chance from the city of Dhāra, anxious as she was to sell the butter-milk which she was carrying in a vessel on her head. Seeing her approaching, the king who was extremely thirsty made up his mind that he would drink whatever was contained in the vessel provided it was something that could be drunk and asked her what she was carrying. From the glory of his face, she came to the conclusion that he was King Bhoja and she understood this also that he was very thirsty. Thereupon, glancing at his face, she recited in proper metrical form—

With the glory of the snow, jasmine and the conch
And with the fragrant flavour of ripe wood-apples,
Churned by the sprout-like palms of pretty young women
Drink this, O lordly king, what dispels all ailments! (315)

The king who was fully satisfied on drinking the butter-milk then asked her— "O pretty one! What would you like to have?" The maiden in whom youth had budded forth and was obsessed with amor spoke to him with her eyes infatuated with longing— "Your Majesty! Know this that I am a maiden." She spoke further—

इन्दुं कैरविणीव कोकपटलीवाम्भोजिनीवल्लभं
मेघं चातकमण्डलीव मधुपश्रेणीव पुष्पव्रजम्।
माकन्दं पिकसुन्दरीव रमणीवात्मेश्वरं प्रोषितं
चेतोवृत्तिरियं सदा नृपवर त्वां द्रष्टुमुत्कण्ठते ॥ ३१६ ॥

राजा चमत्कृतः प्राह—सुकुमारि ! त्वां लीलादेव्या अनुमत्या स्वीकुर्मः । इति धारानगरं नीत्वा तां तथैव स्वीकृतवान् ।

कदाचिद्राजाभिषेके मदनशरपीडिताया मदिराक्ष्याः करतलगलितो हेमकलशः सोपानपङ्क्तिषु रटन्नेव पपात । ततो राजा सभायामागत्य कालिदासं प्राह—सुकवे ! एनां समस्यां पूरय—'टटंटटंटंटटटंटटंटम्" । तदा कालिदासः प्राह—

राजाभिषेके मदविह्वलाया
हस्ताच्च्युतो हेमघटो युवत्याः ।
सोपानमार्गेषु करोति शब्दं
टटंटटंटंटटटंटटंटम् ॥ ३१७ ॥

तदा राजा स्वाभिप्रायं ज्ञात्वाक्षरलक्षं ददौ ।

As the night lotus seeks the moon, the ruddy-geese the sun,
Cātakas crave for the clouds, black bees for clusters of flowers
Charming cuckoos the mango tree, woman her absent lord,
My heart, O great king! always craves for a view of thy face. (316)

The king who was wonderstrunk replied to her— "O, lovely maiden, I shall accept you with the permission of Queen Līlādevi." Accordingly, he took her to the city of Dhāra and accepted her also.

Once it happened that, while doing the consecration of the king, the golden pitcher fell down from the hands of a pretty woman who had become obsessed with love and it rolled down the steps with a din of tam tam. Then the king came to the assembly and asked Kālidāsa— "O great poet! Kindly fill up the remaining lines of the verse! Ṭaṭam ṭaṭam ṭam ṭaṭaṭam ṭaṭam ṭam". Forthwith Kālidāsa recited—

During the king's consecration, a jar
Dropping from the hands of a drunken maid,
Rolled down the stair case making such a din
Ṭaṭam ṭa ṭam ṭam ṭa ṭa ṭam ṭa ṭam ṭam. (317)

Realising that his idea had been correctly brought in, the king bestowed a lac on him.

अन्यदा सिंहासनमलङ्कुर्वाणे श्रीभोजे कश्चित्चोर आरक्षकैः राजनिकटं नीतः । राजा तं दृष्ट्वा कोऽयमित्यपृच्छत् । तदा रक्षकः प्राह—देव ! अनेन कुम्भिलकेन कस्मिंश्चिद्वेश्यागृहे खातपातमार्गेण द्रव्याण्यपहृतानि इति । तदा राजा प्राह—अयं दण्डनीयः इति । ततो भुक्कुण्डो नाम चोरः प्राहः—

भट्टिर्नष्टो भारवीयोऽपि नष्टो
भिक्षुर्नष्टो भीमसेनोऽपि नष्टः ।
भुक्कुण्डोऽहं भूपतिस्त्वं हि राजन्
भब्भापङ्क्तावन्तकः सन्निविष्टः ॥ ३१८ ॥

तदा राजा प्राह—'भो भुक्कुण्ड, गच्छ गच्छ यथेच्छं विहर' ।

कदाचिद्भोजो मृगयापर्याकुलो वने विचरन्विश्रमाविष्टहृदयः कञ्चित्तटाकमासाद्य स्थितवान्श्रमात्प्रसुप्तः । ततोऽपरपयोनिधिकुहरं गते भास्करे—

तत्रैवारोचत निशा
तस्य राज्ञः सुखप्रदा ।
चञ्चच्चन्द्रकरानन्द—
सन्दोहपरिकन्दला ॥ ३१९ ॥

ततः प्रत्यूषसमये नगरीं प्रति प्रस्थितो राजा चरमगिरिनितम्बलम्बमानशशाङ्कबिम्बमवलोक्य सकुतूहलः सभामागत्य तदा समीपस्थान्कवीन्द्रान्निरीक्ष्य समस्यामेकामवदत्—

On another occasion, while the glorious king Bhoja was adorning the throne a thief was brought before him by the policemen. On seeing him, the king asked who he was. Then the policemen informed him— "Your Majesty! Here is a thief who has broken into the house of a courtesan and carried away a lot wealth. The king, then gave his verdict— "He ought to be punished." Thereupon, the thief whose name was Bhukkuṇda commented—

Bhatti has passed away and so has Bhāravi
Bhikṣu is gone, Bhimasena is gone as well.
I am Bhukkuṇḍa, O king! Thou art Bhūpati
In the Bha series, the god of death has entered.
(318)

Then the king said— "O Bhukkuṇḍa! You may get away. Move about freely."

Once, the king who was engaged in hunting had got tired after a long ride in the forest and, anxious for some rest, he reached the banks of a lake where he fell asleep. The sun having entered the cavity of the western horizon,

Steeped in the dense mass of the rays
Of the moon bestowing delight,
The night became a source of joy
To the king staying over there. (319)

Thereafter, at break of dawn, as the king prepared himself for the journey to the city he became charmed on getting a view of the disc of the moon that was hanging as if, on the hips of the horizon's mount where the sun and the moon plunge in and disappear. Arriving in the assembly hall, he recited the fourth line of a verse looking at all the great poets assembled around him—

अन्यदा सिंहासनमलङ्कुर्वाणे श्रीभोजे कश्चित्चोर आरक्षकैः राजनिकटं नीतः । राजा तं दृष्ट्वा कोऽयमित्यपृच्छत् । तदा रक्षकः प्राह—देव ! अनेन कुम्भिलकेन कस्मिंश्चिद्वेश्यागृहे खातपातमार्गेण द्रव्याण्यपहृतानि इति । तदा राजा प्राह—अयं दण्डनीयः इति । ततो भुक्कुण्डो नाम चोरः प्राहः—

भट्टिर्नष्टो भारवीयोऽपि नष्टो
भिक्षुर्नष्टो भीमसेनोऽपि नष्टः ।
भुक्कुण्डोऽहं भूपतिस्त्वं हि राजन्
भब्भापङ्क्तावन्तकः सन्निविष्टः ॥ ३१८ ॥

तदा राजा प्राह—'भो भुक्कुण्ड, गच्छ गच्छ यथेच्छं विहर' ।

कदाचिद्भोजो मृगयापर्याकुलो वने विचरन्विश्रमाविष्टहृदयः कञ्चित्तटाकमासाद्य स्थितवान्श्रमात्प्रसुप्तः । ततोऽपरपयोनिधिकुहरं गते भास्करे—

तत्रैवारोचत निशा
तस्य राज्ञः सुखप्रदा ।
चञ्चच्चन्द्रकरानन्द—
सन्दोहपरिकन्दला ॥ ३१९ ॥

ततः प्रत्यूषसमये नगरीं प्रति प्रस्थितो राजा चरमगिरिनितम्बलम्बमानशशाङ्कबिम्बमवलोक्य सकुतूहलः सभामागत्य तदा समीपस्थान्कवीन्द्रान्निरीक्ष्य समस्यामेकामवदत्—

On another occasion, while the glorious king Bhoja was adorning the throne a thief was brought before him by the policemen. On seeing him, the king asked who he was. Then the policemen informed him— "Your Majesty! Here is a thief who has broken into the house of a courtesan and carried away a lot wealth. The king, then gave his verdict— "He ought to be punished." Thereupon, the thief whose name was Bhukkuṇda commented—

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Thereafter, at break of dawn, as the king prepared himself for the journey to the city he became charmed on getting a view of the disc of the moon that was hanging as if, on the hips of the horizon's mount where the sun and the moon plunge in and disappear. Arriving in the assembly hall, he recited the fourth line of a verse looking at all the great poets assembled around him—

चरमगिरिनितम्बे चन्द्रबिम्बं ललम्बे ।

तदा प्राह भवभूतिः—

अरुणकिरणजालैरन्तरिक्षे गतर्क्षे

ततो दण्डी प्राह—

चलति शिशिरवाते मन्दमन्दं प्रभाते ।

ततः कालिदासः प्राह—

युवतिजनकदम्बे नाथमुक्तौष्ठबिम्बे ।
चरमगिरिनितम्बे चन्द्रबिम्बं ललम्बे ॥ ३२० ॥

ततो राजा सर्वानपि सम्मानितवान् । तत्र कालिदासं विशेषतः पूजितवान् ।

अथ कदाचिद्भोजो नगराद्बहिर्निर्गतो नूतनेन तटाकाम्भसा बाल्यसाधितकपालशोधनादि चकार । तन्मूलेन कश्चन शफरशाबः कपालं प्रविष्टः । ततो राजा स्वपुरीमवाप । तदारभ्य राज्ञः कपाले वेदना जाता । ततस्तत्रत्यैर्भिषग्वरैः सम्यक्चिकित्सितापि न शान्ता ।

The orb of the moon starts reclining on the sunset mount.

Thereupon, Bhavabhūti recited—

The rays of the morning sun removes the stars from the sky,

Then Daṇḍi continued—

Slowly, slowly blows the cool winter breeze at break of dawn

Thereafter, Kalidaasa spoke—

Young women get their lower lips released by their lovers,
The orb of the moon starts reclining on the sunset mount. (320)

The king bestowed honours on all of them. Kālidāsa was more specially worshipped.

Later, once, Bhoja went out of city. With the fresh water of the lake he washed his skull and did all such rituals as was his wont in his childhood days. Through his nose a tiny fish entered his skull and disappeared within the interior cavity. The king returned to his capital. From that day onwards, he developed a severe headache. Though he was treated by the most competent physicians of the palace there was no relief. In this way, day and night, the king was afflicted by a terrible ailment which no one could diagnose.

क्षामं क्षाममभूद्वपुर्गतसुखं हेमन्तकालेऽब्जव-
द्वक्रं निर्गतकान्ति राहुवदनाक्रान्ताब्जबिम्बोपमम्।
चेतः कार्यपदेषु तस्य विमुखं क्लीबस्य नारीष्विव
व्याधिः पूर्णतरो बभूव विपिने शुष्के शिखावानिव ॥३२१॥

एवमतीते संवत्सरेऽपि काले न केनापि निवारितस्तद्गदः। ततः श्रीभोजो नानाविधौषधग्रसनरोगदुःखितमनाः समीपस्थं शोकसागरनिमग्नं बुद्धिसागरं कथमपि संयताक्षरामुवाच वाचम्—बुद्धिसागर! इतः परमस्मद्विषये न कोऽपि भिषग्वरो वसतिमातनोतु। भेषजकोशान्निखिलान् स्रोतसि निरस्यागच्छ। मम देवसमागमसमयः समागत इति। तच्छ्रुत्वा सर्वेऽपि पौरजनाः कवयश्चावरोधसमाजाश्च विगलदस्रासारनयना बभूवुः।

ततः कदाचिद्देवसभायां पुरन्दरः सकलमुनिवृन्दमध्यस्थं वीणामुनिमाह—मुने! इदानीं भूलोके का नाम वार्ता इति। ततो नारदः प्राह—सुरनाथ! न किमप्याश्चर्यम्। किन्तु धारानगरवासी श्रीभोजभूपालो रोगपीडितो नितरामस्वस्थो वर्तते। स तस्य रोगः केनापि न निवारितः। तदनेन भोजनृपालेन भिषग्वरा अपि स्वदेशान्निष्कासिताः वैद्य शास्त्रमप्यनृतमिति निरस्तमिति।

Like lotuses in winter, his frame started declining
The face lost its lustre like the moon attacked by Rāhu
Like eunechs to women, his mind became averse to work
And his ailments flared up as fire spreads in a dry forest. (321)

In this way, one whole year was over without any one being able to cure the disease. Then, the glorious king Bhoja who had been taking all kinds of medicines for relief from the ailment and was greatly afflicted in his mind spoke these words somehow in measured accents to Buddhisāgara who had become submerged in the ocean of grief— "O Buddhisāgara! From now on, let no physician live in my country. Throw away all the compositions of Vāgbhaṭa and the rest into the flowing river! The time for my departure to the celestial world in drawing near." On hearing these words all the citizens, poets and the inmates of the harem all became grief-stricken and started shedding tears.

At this juncture, Indra, the breaker of citadels who was seated in the celestial assembly hall encircled by all the great sages asked Nārada the saint who always moves about with his vīṇa— "O great sage! What news from the earthly world at present?" Nārada then replied— "O Lord of celestials! There is nothing that is extra-ordinary. Still, here is some news that the glorious King Bhoja who resides in the city of Dhāra is afflicted with some disease and is extremely ill. That ailment of his has not been cured by anybody. On that account, all the great physicians have been expelled by the king Bhoja from his kingdom and even the study of medical science has been prohibited as something containing all false claims."

एतदाकर्ण्य पुरुहूतः समीपस्थौ नासत्याविदमाह—भो स्वर्वैद्यौ कथमनृतं धन्वन्तरीयं शास्त्रम्?

तदा तावाहतुः—अमरेशदेव! न व्यलीकमिदं शास्त्रं किन्त्वमरविदितेन रोगेण बाध्यतेऽसौ भोज' इति।

इन्द्रः—कोऽसाववार्यरोगः किं भवतोर्विदितः।

ततस्तावूचुतुः—देव! कपालशोधनं कृतं भोजेन। तदा प्रविष्टः पाठीनः। तन्मूलोऽयं रोग' इति।

तदेन्द्रः स्मयमानमुखः प्राह—तदिदानीमेव युवाभ्यां गन्तव्यम्। न चेदितः परं भूलोके भिषकशास्त्रस्यासिद्धिर्भवेत्। स खलु सरस्वतीविलासस्य निकेतनं शास्त्राणामुद्धर्ता च इति।

ततः सुरेन्द्रादेशेन तावुभावपि धृतद्विजन्मवेषौ धारानगरं प्राप्य द्वारस्थं प्राहतुः। द्वारस्थ! आवां भिषजौ काशीदेशादागतौ। श्रीभोजाय विज्ञापय, तेनानृतमित्यङ्गीकृतं वैद्यशास्त्रमिति श्रुत्वा तत्प्रतिष्ठापनाय तद्रोगनिवारणाय च इति।

ततो द्वारस्थः प्राह—भो विप्रौ! न कोऽपि भिषक्प्रवरः प्रवेष्टव्य इति राज्ञोक्तम्। राजा तु केवलमस्वस्थः। नायमवसरो विज्ञापनस्य इति।

On hearing these words, Lord Indra questioned the two who were by his side (the two Aśvins)— "O you who are the two physicians of the celestial world! Could it be that the science expounded by Dhanvantari is false knowledge?"

Then the two of them replied— "O Lord of celestials! This science can never be false, but this King Bhoja is suffering from an ailment known only to the celestials."

Indra:– What is this incurable disease and how is it known to you?

The two then replied— O Lord! Bhoja had cleansed his skull when a small fish entered. This ailment is on that account.

With a smile on his face Indra then told them— "In that case you have to depart immediately. Otherwise, the medical science will loose its credibility in the earthly world. He (the king Bhoja) is the abode of the grace of Sarasvatī and the protector of all śāstras.

Then, as ordered by the lord of celestials the two of them proceeded to the city of Dhāra, assuming the guise of brāhmaṇas and approaching the gate-keeper told him— "O gate-keeper! We are two physicians arrived from the kingdom of Kāśi. Having come to understand that the medical science has been declared as a false science we have come over here to re-establish its credibility."

Then the gate-keeper told him— "O learned brāhmaṇas! It has been ordered by the king that no physician, however eminent is to be admitted. Moreover, the king is very ill. This is not the appropriate time for announcing anything to him.

तस्मिन्क्षणे कार्यवशाद्बहिर्निर्गतो बुद्धिसागरस्तौ दृष्ट्वा 'कौ भवन्तौ' इत्यपृच्छत्। ततस्तौ यथागतमूचतुः। ततो बुद्धिसागरेण तौ राज्ञः समीपं नीतौ। ततो राजा ताववलोक्य मुखश्रियाऽमानुषादिति बुद्ध्वा आभ्यां शक्यतेऽयं रोगो निवारितुम् इति निश्चित्य तौ बहुमानितवान्। ततस्तावूचुतुः—राजन्। न भेतव्यम्। रोगो निर्गतः। किन्तु कुत्रचिदेकान्ते त्वया भवितव्यमिति।

ततो राज्ञापि तथा कृतम्। ततस्तावपि राजानं मोहचूर्णेन मोहयित्वा शिरः कपालमादाय तत्करोटिकापुटे स्थितं शफरकुलं गृहीत्वा कस्मिंश्चिद् भाजने निक्षिप्य सन्धानकरण्या कपालं यथावदारचय्य सञ्जीविन्या च तं जीवयित्वा तस्मै तददर्शयताम्। तदा तद् दृष्ट्वा राजा विस्मितः—किमेतत् इति तौ पृष्टवान्। तदा तावूचतुः—राजन्! त्वया बाल्यादारभ्य परिचितकपालशोधनतः सम्प्राप्तमिदम् इति। ततो राजा तावश्विनौ मत्वा तच्छोधनार्थमपृच्छत्—किमस्माकं पथ्यम् इति। ततस्तावूचतुः—

अशीतेनाम्भसा स्नानं
पयः पानं वराः स्त्रियः।
एतद्वो मानुषाः पथ्यम्.....

At that moment, Buddhisāgara who had come out by chance met the two of them and enquired— "Who are you two?" They gave their own account. Then the two of them were taken to the presence of the king. On seeing them, the king understood, by the glory on their faces that they were not of the human world and, coming to the conclusion that the two of them will be able to cure his disease treated them with great respect. Then they told the king— "O king! You should have no fear. The disease has disappeared. But we have to be somewhere all by ourselves."

Then, the king acted accordingly. They too made the king unconscious through an anaesthetic powder and removing the skull from the head clasped the fish that was in the cavity and put it into a vessel. Afterwards, the skull was restored with the recipe meant for gluing together and the king was revived through the mantra known as Sanjīvani. Then, on seeing it (the fish) the king became astounded and asked them— "What is this?" They replied— "O King! This has come out of the cleansing that you are accustomed to be performing from your childhood days." The king now understood that they must be (the twin gods) Aśvins and, in order to test them he put this question— "What are the essentials that should be observed by us?" They started answering—

Taking bath in water that is not cold,
Drinking milk, company of good women,
These are all beneficial for humans,

इति। तत्रान्तरे राजा मध्ये 'मानुषा' इति सम्बोधनं श्रुत्वा वयं चेन्मानुषाः कौ युवाम् इति तयोर्हस्तौ झटिति स्वहस्ताभ्यामग्रहीत्। ततस्तत्क्षण एव तावन्तर्धत्तां ब्रुवन्तावेव कालिदासेन पूरणीयं तुरीयचरणमिति। ततो राजा विस्मितः सर्वानाहूय तद्वृत्तमब्रवीत्। तच्छ्रुत्वा सर्वेऽपि चमत्कृता विस्मिताश्च बभूवुः। ततः कालिदासेन तुरीयचरणं पूरितम्—

स्निग्धमुष्णं च भोजनम्॥ ३२२॥ इति।

ततो भोजोऽपि कालिदासं लीलामानुषं मत्वा परं सम्मानितवान्।

अथ भोजनृपालः प्रतिदिनं सञ्जातबलकान्तिर्ववृधे धाराधीशः कृष्णेतरपक्षे चन्द्र इव। ततः कदाचित्सिंहासनमलङ्कुर्वाणे श्रीभोजे कालिदास-भवभूति-दण्डि-बाण-मयूर-वररुचि-प्रभृतिकवितिलककुलालङ्कृतायां सभायां द्वारपाल इत्याह-देव! कश्चित्कविर्द्वारि तिष्ठति तेनेयं प्रेषिता गाथा सनाथा चीटिका देवसभायां निक्षिप्यतामिति तां दर्शयति। राजा गृहीत्वा तां वाचयति—

काचिद्बाला रमणवसतिं प्रेषयन्ती करण्डं
दासीहस्तात्सभयमलिखद् व्यालमस्योपरिस्थम्।
गौरीकान्तं पवनतनयं चम्पकं चात्र भावं
पृच्छत्यार्यो निपुणतिलको मल्लिनाथः कवीन्द्रः॥ ३२३॥

As they were reciting, when the king heard the expressions for humans, he enquired of them "If we are humans, then who are you two?" and, suddenly, caught hold of their hands. Immediately they vanished with this comment as they disappeared— "The fourth stanza is to be completed by Kālidāsa." Wonder-struck at the incident the king summoned everybody and related the story. All were greatly astonished. Then, the fourth line was filled up by Kālidāsa—

And warm food served with love and attention.
(322)

Bhoja too came to the conclusion that Kālidāsa had merely taken to a human guise playfully and treated him most respectfully.

From now on, the might and glory of King Bhoja of the Dhāra Kingdom started escalating like the digit of the moon during the bright fortnight. Once, as the glorious king Bhoja was seated on the throne in the assembly adorned by such great poets like Kālidāsa, Bhavabhūti, Daṇḍin, Bāṇa, Mayūra, Vararuci and such others the door keeper made his entry with the announcement— "Your Majesty! A certain poet is waiting at the door who has sent this poem and mentioned that this is to be read in the royal assembly" And, he exhibited it. The king took it in his hand and read as follows.

A certain maid, sending a basket to her lover's place
Through her maid, in great fear, drew a serpent and, over it,
Śiva, Hanumān and Campaka; what is the import?
Thus questions the great and clever poet, Mallinātha.

तच्छ्रुत्वा सर्वापि विद्वत्परिषच्चमत्कृता । ततः कालिदासः प्राह राजन् ! मल्लिनाथः शीघ्रमाकारयितव्य इति । ततो राजादेशात् द्वारपालेन स प्रवेशितः कवी राजानं स्वस्तीत्युक्त्वा तदाज्ञयोपविष्टः । ततो राजा प्राह तं कवीन्द्रम्-विद्वन्मल्लिनाथकवे ! साधु रचिता गाथा । तदा कालिदासः प्राह-किमुच्यते साध्विति ? देशान्तरगतकान्तायाश्चारित्र्यवर्णनेन श्लाघनीयोऽसि विशिष्य तत्तद्भावप्रतिभटवर्णनेन । तद् भवभूतिः प्राह । विशिष्यत इयं गाथा पंक्तिकण्ठोद्यानवैरिणो वातात्मजस्य वर्णनादिति । ततः प्रीतेन राज्ञा तस्मै दत्तं सुवर्णानां लक्षम् । पञ्च गजाश्च दश तुरगाश्च दत्ताः । ततः प्रीतो विद्वान् स्तौति राजानम्—

देव भोज तव दानजलौघैः
सेऽयमद्य रजनीति विशङ्के ।
अन्यथा तदुदितेषु शिलागो-
भूरुहेषु कथमीदृशदानम् ॥ ३२४ ॥

ततो लोकोत्तरं श्लोकं श्रुत्वा राजा पुनरपि तस्मै लक्षत्रयं ददौ । ततो लिखति स्म भाण्डारिको धर्मपत्रे—

On hearing this, the whole assembly of scholars became wonder-struck. Then, Kalidasa said— "O king! Mallinātha should be granted permission forthwith." Then, at the king's bid he was ushered in by the door-keeper. After bestowing his benediction, 'May you prosper' the poet assumed his seat as directed by the king. Then the king addresesed the great poet— "O great and scholarly poet, Mallinātha! Well composed is your lyric." Then Kālidāsa commented— " How do you say it is well made? He deserves to be fully appreciated for describing the virtuous character of the lady who had gone abroad and for introducing ideas that counteract their previous co-relatives. Then, Bhavabhuti commented— "The description is extremely commendable for the introduction of Hanumān the destroyer of the garden of the ten headed Raksasa." The king was greatly pleased and gave him a lac in gold. Five elephants and ten horses were also bestowed on him. Thereupon, the scholar started eulogising the king.

Lord Bhoja! with the thick clouds of generous gifts,
You have made it appear as if it is the night.
Only what comes out of them, the rocks of bright gold,
Herds of cows and trees make it appear otherwise. (324)

On listening to this verse that could be counted as one of the finest in the world of poetry the king bestowed three lacs in adddition on the poet. The treasurer wrote on it as follows in the scroll of charities.

प्रीतः श्रीभोजभूपःसदसि विरहिणो गूढनर्मोक्तिपद्यं
श्रुत्वा हेम्नां च लक्षं दश वरतुरगान् पञ्चनागानयच्छत्।
पश्चात्तत्रैव सोऽयं वितरणगुणसद्वर्णनात् प्रीतचेता
लक्षं लक्षं च लक्षं पुनरपि च ददौ मल्लिनाथाय तस्मै ॥ ३२५ ॥

ततः कदाचिद्भोजराजः कालिदासं प्रति प्राह। सुकवे! त्वमस्माकं चरमग्रन्थं पठ। ततः क्रुद्धो राजानं विनिन्द्य कालिदासः क्षणेन तं देशं त्यक्त्वा विलासवत्या सहैकशिलानगरं प्राप। ततः कालिदासवियोगेन शोकाकुलस्तं कालिदासं मृगयितुं राजा कापालिकवेषं धृत्वा क्रमेणैकशिलानगरं प्राप। ततः कालिदासो योगिनं दृष्ट्वा तं सामपूर्वं पप्रच्छ-योगिन्! कुत्र तेऽस्ति स्थितिरिति। योगी वदति—सुकवे! अस्माकं धारानगरे वसतिरिति। ततः कविराह-तत्र भोजः कुशली किम्। ततो योगी प्राह— किं मया च वक्तव्यमिति। ततः कविराह-तत्रातिशयवार्त्तास्ति चेत्सत्यं कथयेति। तदा योगी प्राह-'भोजो दिवं गतः' इति। ततः कविर्भूमौ निपत्य प्रलपति-देव! त्वां विनास्माकं क्षणमपि भूमौ न स्थितिः। अतस्त्वत्समीपमहमागच्छामीति कालिदासो बहुशो विलप्य चरमश्लोकं कृतवान्॥

Having listened to the nice poem with hidden meanings
About the lady parted from her lord, Bhoja bestowed
A lac in gold, ten noble steeds and five lordly tuskers.
Later, there itself, his mind being greatly delighted,
By the account of his bounties, the king further bestowed
A lac, a lac and one more for poet Mallinātha.

Once, King Bhoja thus addressed himself to Kālidāsa— "O great poet! You should write an obituary for me." Kālidāsa became greatly angered and, giving up that kingdom, forthwith, he went to the city of Ekaśilā along with Vilāsavatī. The king who got greatly afflicted by his separation from Kālidāsa assumed the guise of a Kāpalika and, in due course, he reached the city of Ekaśila. On seeing the yogin, Kālidāsa enquired of him in a soft tone— "O yogin! Where do you live?"

The Yogin replied— "O great poet! My residence is in the city of Dhāra."

Then Kālidāsa asked him— "Is Bhoja in good health and doing well?" The Yogin then started pondering over it— "What should I say?" Then the poet questioned him further— "If there has been any extraordinary happenings in the city, please tell me." Then the ascetic told him—"Bhoja has left for his heavenly abode". Immediately the poet fell down to the ground and started lamenting "O Lord! Without thee we do not live on this earth even for a moment. Therefore, I am accompanying you forthwith." Lamenting like this for long, Kālidāsa then composed this obituary.

अद्य धारा निराधारा
निरालम्बा सरस्वती ।
पण्डिताः खण्डिताः सर्वे
भोजराजे दिवं गते ॥ ३२६ ॥

एवं यदा कविना चरमश्लोक उक्तस्तदैव स योगी भूतले विसंज्ञः पपात । ततः कालिदासस्तथाविधं तमवलोक्य अयं भोज एवेति निश्चित्य अहह महाराज तत्रभवताहं वञ्चितोऽस्मीत्यभिधाय झटिति तं श्लोकं प्रकारान्तरेण पपाठ ॥

अद्य धारा सदाधारा
सदालम्बा सरस्वती ।
पण्डिता मण्डिताः सर्वे
भोजराजे भुवं गते ॥ ३२७ ॥

ततो भोजस्तमालिङ्ग्य प्रणम्य धारानगरं प्रति ययौ ।

इति श्रीवल्लालपण्डितविरचितः श्रीमन्महाराजाधिराजस्य धारानगराधीश्वरस्य भोजराजस्य प्रबन्धः समाप्तिमफाणीत् ।

भोजप्रबन्धः समाप्तः ।

Dhāra has now become propless,
Sarasvatī without support,
All the scholars are afflicted
With King Bhoja gone to heaven. (326)

The moment this elegiac verse was recited by the poet, the yogin fell down unconscious on the earth. On seeing him in that condition Kālidāsa concluded that he was no one other than Bhoja himself and said—"Alas! O great monarch, I have been hoodwinked by you." And with these words he recited the śloka with some alteration of words.

Earth has received succour this day,
Sarasvatī has got a prop,
Scholars have become well-adorned
With King Bhoja's return to earth. (327)

Thereupon Bhoja (who came back to life forthwith) embraced him and, after bowing down to him, proceeded towards the city of Dhāra.

Thus ends the narrative on the great king Bhoja, the rurler of Dhāra city composed by the scholar Srī Vallāla.

Bhoja Prabandhaḥ
The End

Dhārā has now become propless—
Sarasvatī without support,
All the scholars are scattered,
With King Bhoja gone to heaven. (32)

[illegible]

On [illegible] that elegiac verse was recited by the poet, the king fell down unconscious on the earth. On waking [illegible] Kālidāsa concluded that he was [illegible] other than Bhoja himself and said—"Alas [illegible] I have been hoodwinked by you." And [illegible] these words he recited the same verse with some alteration of words.

[illegible]

Earth has regained support this day,
Sarasvatī has got a prop;
Scholars have become really adorned,
With King Bhoja's return to earth. (33)

[illegible]

Thereupon Bhoja (who came back to life forthwith) embraced him and, after bowing down to him, proceeded towards the city of Dhārā.

Thus ends the Narrative of the great King Bhoja, the [illegible] composed by the scholar Śrī Vallāla.

Bhojaprabandhaḥ
The End

श्लोकानुक्रमणिका